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Photo by James Abresch, N. Y.

JORGE BOLET

Cuban Pianist
Who Made His New York Town Hall Debut Last Season
Is Now Fulfilling Engagements in America

MR. and MRS. RICHARD TAUBER at Cape Town, where the tenor concluded his tour of South Africa. (Photo by Reder Weil.)

(BELOW)
PAUL MUSIKONSKY greeted by Arab admirers during his recent tour of Palestine. The young violinist opens his American tour tonight (January 1) at the Isabelle Gardner Museum, Boston.

DMITRI MITROPOULOS, conductor, and JOSEPH SZIGETI, Hungarian violinist, who, with the Cleveland Orchestra, gave the world premiere of Ernest Bloch's new violin concerto on December 15 and 17, in Cleveland. (Photo by Geoffrey Landesman.)

MRS. LAURITZ MELCHIOR, wife of the Danish opera artist, opened the thirty-second Annual Christmas Seal sale of the Brooklyn Tuberculosis Health Association by selling the first sheet of seals to Postmaster Francis J. Sinnott. Next to Mr. Sinnott is Carl Jensen, prominent Brooklynite, who was born in Tostrup, Denmark, home of the Christmas Seal idea, and at right is Mr. Melchior.

(BELOW)
PIERRE MONTEUX, conductor of the San Francisco Symphony Orchestra, right, and his pupil Emanuel Leplin, winner of the Paris Prize of the University of California, at Le Bourget, France, where M. Monteux returned, following his conducting of the Ravel Memorial Concert for the BBC on November 18.

GRACE MOORE as Louise, in which she appeared at the Paris Opéra-Comique. She is also singing the title role in a French motion picturization of the Charpentier score. She gave a Paris recital last month. (Photo Raymond.)

(BELOW)
AGATA BORZI, coloratura soprano, and her accompanist, Theodor Haig. She sang an aria from The Barber of Seville at the recent Spanish benefit at Mecca Temple, New York.

(BELOW)
LANSING HATFIELD, American baritone, on tour of almost fifty cities and towns, autographs programs of Norma Jo Anderson and Meriel Lillienthal following his concert at Washington State College, Pullman.

ZLATKO BALOKOVIĆ, violinist, and Mrs. Baloković on the SS. Rex, arriving in New York on December 11 after a nine months' spring and fall tour on the continent. Mr. Baloković begins his season here with a recital in Halifax on January 4. (Ella Barnett Photo.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER
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Many Orchestral Concerts Crowd London Mid-Season

Czech Symphonists Led by Rafael Kubelik — Beecham Continues Sibelius Festival—Basil Cameron Reappears with BBC

By HUGH LIVERSIDGE

LONDON.—A well-merited ovation was given the Czech Orchestra and conductor Rafael Kubelik. After playing a peculiarly harmonized version of the British national anthem, followed by the Czech national hymn, the orchestra settled down to the business of the evening with a crisp, sparkling performance of Dvorak's Carnaval Overture. Franck's D minor symphony was remarkable for beautiful tone, absence of coarseness in the brass, and sensitive phrasing. Sarka, tone poem by Smetana, and serenade for strings and Slavonic Dances by Dvorak carried conviction and authority.

The second concert opened with a Dvorak symphony, played with fire and *élan*, the dance movement setting many feet to tapping. Firkusny, in a Martinu piano concerto, displayed his wonted technical brilliance and rhythmic *brio*. Smetana's Bartered Bride Overture was given the added touch which makes all the difference in the world. Rafael Kubelik, again received acclaim.

THE CAVALCADE CONTINUES

Another concert of the Sibelius Festival series opened with a fine reading of symphony (No. 7) in G major, followed by an equally effective performance of the violin concerto by Telmanyi. After the fourth symphony, two popular legends, The Swan of Tuonela and The Return of Lemminkainen, concluded the session. Another Sibelius program was given at Aeolian Hall, consisting of incidental music to Shakespeare's The Tempest, Swanwhite Suite, two serenades for violin and orchestra (Ignatius being the capable soloist), Pelleas and Mélisande Suite, and an atmospheric reading of the Valse Triste, all under Sir Thomas Beecham.

Eugene Goossens brilliantly conducted the BBC Orchestra in a varied program, opening with Schumann's pleasant academic overture Genoveva. Beethoven's fourth symphony was perhaps the high spot in the program, which also included two tone poems by Goossens, and Stravinsky's Rites of Spring.

Basil Cameron gave his first London concert after a long sojourn in the United States, conducting the BBC Orchestra in splendid style, opening his list with Verdi's Sicilian Vespers. Bax' complex fourth symphony was ably presented, as was Sibelius' fifth. Moisiewitsch was the brilliant soloist in Rachmaninoff's Diabelli Theme Variations.

At the Cambridge Theatre Reginald Goodall, young conductor, presented a list of youthful composers, or their youthful works; symphony No. 49 (Haydn), piano concerto, in B flat (Mozart, with Webster Aitken, soloist), concertino in A major (Mozart, with John Simmons, piano soloist), Salve Regina (Schubert, with Joan Cross, soprano soloist) and symphony No. 95 (Haydn).

TITLED BATONISTS

Sir Adrian Boult's choice of Mendelssohn's Melusine Overture as a curtain raiser for his London Philharmonic Orchestra concert was unfortunate, as the uninteresting work provided another argument for the anti-Mendelssohn faction. Elgar's Falstaff, charming though it is, seemed endless. After the interval, Schnabel won warm applause for his remarkable reading of Beethoven's fourth piano concerto. The first performance of the Brahms-Rubbra Variations on a Handel Theme ended the list.

Sir Thomas Beecham's finely phrased interpretation of Beethoven's Eroica Symphony at Covent Garden, made that

(*Continued on page 30*)

Paris Symphonic Program Led by Gertrud Herliczka

Mengelberg, Furtwängler, Monteux Raise Batons—Colonne Centenary Observed—Brailowsky Ignores the Press

By IRVING SCHWERKÉ

PARIS.—In the space of three days, the town has had eleven major symphony concerts, four of them conducted by celebrated leaders, of whom, one a woman, Gertrud Herliczka. Heading the Orchestra Symphonique de Paris, this charming musician won signal success for her comprehensive technic, musicianship, and persuasive power. Her reading of Tschaikowsky's fourth symphony — the work to which the Russian composer gave of his most brilliant resources—was monumental. The audience, thrilled and moved by the performance, accorded Mme. Herliczka an ovation. The program also comprised works of Cherubini, Atterberg and Ravel. The soloist of the occasion was Germaine Martinelli in songs by Wagner and Duparc.

Mengelberg brought his Amsterdam Concertgebouw to the Opera, where Wagenaar (Cyrano), Beethoven (Seventh Symphony), Wagner (excerpts), Ravel (Sheherazade, Else Rykens, soloist) and Liszt (Préludes) were performed to the satisfaction of a numerous crowd distinguished by the presence of the President of the Republic.

Furtwängler, Berlin, in two seances with the Philharmonic Society Orchestra, brought out hitherto unsuspected elements of greatness in that organization and new beauty in works of Mozart, Berlioz, Debussy, Beethoven, Brahms, Pfitzner, Strauss and Wagner.

Adolf Mennerich, Munich, expertly guided the Pasdeloup Orchestra through opuses of Weber, Wagner, Brahms and Liszt (E flat concerto with Nybia Bellini).

VARIOUS EVENTS

Berlioz, Debussy, and Stravinsky, of which he is such a penetrating exponent, won Pierre Monteux prolonged salvos with the Conservatoire Orchestra.

In point of music, Dvorak's piano concerto belongs to the "easy" category, but in point of keyboard work it gives the protagonist plenty to do. This "plenty" Firkusny accomplished so well (Colonne Orchestra under Paul Paray) that his audience rewarded him with many rounds of applause.

Henry Szerying, violinist, gave musical readings of Mozart's seventh concerto and Ravel's Tzigane, with Lamoureux Orchestra, Bigot conducting Szyering is a talented young artist who should go far.

Clotilde and Alexandre Sakharoff, dancers, did a number of their most poetic creations, with the Pasdeloup Orchestra, Szyfer at the desk.

The Lamourex Orchestra, headed by Bigot, presented Marcel Dupré, organist,

(*Continued on page 30*)

New York World's Fair Plans $1,200,000 Summer Music Festival

Operatic, Orchestral, Ballet, Choral and Recital Offerings by American and European Artists Announced for Six Months' Period in 1939—Metropolitan Opera and Carnegie Hall to Be Utilized As Well As Exposition Auditorium

Plans for a $1,200,000 music festival in connection with the 1939 New York World's Fair were announced at a conference of business men, fair officials and Mayor La Guardia. The Wagnerian Cycle at the Metropolitan Opera House under Artur Bodanzky and Erich Leinsdorf, and with Kirsten Flagstad and Lauritz Melchior heading the casts, will inaugurate the observance.

As a supplement to the Metropolitan, it is planned to bring entire companies of the Paris Opera, Glyndelbourne Opera and Budapest Opera, the Leningrad Ballet, the Polish Ballet and the Ballet Russe, which will be in this country.

In addition to the New York Philharmonic-Symphony Society, previously designated as the "official" orchestra and with John Barbirolli conducting, the Minneapolis Symphony Orchestra (Dmitri Mitropoulos, conductor), the Boston Orchestra (Serge Koussevitzky, conductor) and the Philadelphia Orchestra, with Leopold Stokowski, Eugene Ormandy and Georges Enesco as conductors, will participate.

The festival, to last six months, also lists individual recitals by Mme. Flagstad, Lawrence Tibbett, Jascha Heifetz, Sergei Rachmaninoff, Yehudi Menuhin, Fritz Kreisler, Josef Hofmann and many others. The Cincinnati May Festival Chorus and Orchestra also will participate, as will many other choral groups, folk dancers and choreographic ensembles and soloists both from the United States and Europe.

The program, planned by Olin Downes, director of music, is to be offered at the Metropolitan Opera House and in Carnegie Hall, both of which are to be air-conditioned, and will supplement the performances planned at the Fair site in a specially constructed Music Hall.

Falstaff Returns to Metropolitan

Tibbett Sings Title Role for First Time in New York—Production Makes Brilliant Impression

By HORACE JOHNSON

After an absence of twelve years Verdi's Falstaff, greeted with delight, was restored to the Metropolitan Opera repertoire with a master cast. Lawrence Tibbett sang the role of Sir John Falstaff previously interpreted by Antonio Scotti in 1909 and again when Tuillio Serafin conducted on January 2, 1925. At that time (1925), Mr. Tibbett made a sensational appearance in the role of Ford and from that time onward has been recognized as one of the greatest baritones of the musical world of today.

This opera, Falstaff, is one of the few pinnacle achievements of operatic comedy and climaxes the great art of Verdi at the end of his long and amazing career. There is masterly fusion of text and song throughout the score and a skill of craftsmanship that is almost bewildering. In fact, Falstaff is so replete with tonal beauty, complicated rhythmic patterns and colorful orchestration that the listener hearing it for the first time is unable to plumb its depths of beauty.

PRODUCTION PRAISEWORTHY

This production at the Metropolitan deserves the highest encomiums. Lawrence Tibbett offered one of his most skillful delineations of a role that bulges with humor as well as girth. His normally symmetrical body was completely disguised by heavy padding so excellently done that Tibbett looked the adipose giant with conviction. Despite these bulky accoutrements, he sang with magnificent art, sonority and tonal exquisiteness and acted with astounding ability. It was a triumphant afternoon for the American baritone, who offered an interpretation that ranks as one of the great personal operatic achievements of our day. John Brownlee was an excellent Ford, singing and acting with aplomb. Charles Kullmann, attractive in person as Fenton was not in particularly good voice. Alessio De Paolis (Bardolph), Norman Cordon (Pistol) and Giordano Paltrinieri (Caius) were histrionically mirth provoking and sang their roles admirably.

OTHER IMPERSONATIONS

Of the ladies of the cast, Bruna Castagna was outstanding in every way as the comedy Dame Quickly. Her interpretation, as well as the unctious quality of her voice, had just that exaggeration so necessary for a complete characterization. Maria Caniglia (Mistress Ford) delivered her song with finesse and was admirable in her presentation of the charming young matron. Anne was portrayed with youthful exuberance by Marisa Morel, who sang with good but not distinguished tonal brilliance. Irra Petina was entirely adequate as Mistress Page.

The conductor of Falstaff was Ettore Panizza, who led with authority and meticulous care. Herbert Graf staged the production well. His groupings had dexterity and his ensemble scenes distinction. The ballet contributed attractive dancing in the last act. The scenery used was of the production in 1925 designed by Joseph Urban and repainted from sketches by Joseph Novak.

(*Continued on page 12*)

Ballet Russe Appearance with Orchestra Delights Cleveland

World Premiere of Ernest Bloch's Violin Concerto Presented by Szigeti Under Mitropoulos' Guest Baton

CLEVELAND, O.—For its fifth annual appearance with the Cleveland Orchestra, the Ballet Russe dê Monte Carlo again had several sold-out houses in its four performances. Barring The Blue Danube and Debussy's Afternoon of a Faun, an altogether new program was presented. New to Cleveland was the romantic Gazelle, the hilarious Gaieté Parisienne, with its typical European music hall ending, and Massine lending his superlative delineation as the nervous Peruvian. Les Elves with Mendelssohn's music, Beethoven's seventh symphony, Fokine's Epreuve d'Amour and Massine's St. Francis, with impressive music by Hindemith, were all welcome novelties and elicited endless applause, as did also the Russian Bogatyri and the repeated Spectre de la Rose. Extra seats had to be provided for the Sunday afternoon performance.

During Artur Rodzinski's NBC engagement, Rudolph Ringwall, associate conductor, took up the baton and led the Cleveland Orchestra through an intriguing list of musical offerings. A first performance of Couperin's Dance Suite, transcribed for orchestra by Richard Strauss, was followed by a splendid interpretation of Beethoven's fifth symphony, continuing the cycle which Rodzinski had planned, but left for his substitutes to continue. César Franck's Accursed Huntsman, Rimsky-Korsakoff's Sadko and Sibelius' Return of Lemminkainen made up the remainder of the interesting list; Mr. Ringwall was fêted for his truly fine achievement.

BLOCH SCORE LED BY MITROPOULOS AS GUEST

The seventh pair of concerts December 15 and 17 brought as guest Dimitri Mitropoulos, the dynamic, scientific and impressive leader of the Minneapolis Orchestra forces. Both Beethoven numbers, the Leonore Overture (No. 2) and the fourth symphony took on an atmosphere of suspense—every detail was minutely worked out, but the all-embracing line never sacrificed—so that this performance became a marvelous experience.

After the intermission Joseph Szigeti gave the world premiere of Ernest Bloch's violin concerto. This work speaks the highly individualized language of its eminent composer mellowed by the years, yet strong in his convictions. It is musically of fine craftsmanship, wrought with intricate difficulties, but expressive of noble thoughts. The solo part as well as the orchestral score demands the utmost in skill and technical perfection. Needless to say, the lofty art of Szigeti, placing himself as its servant, rather than wishing to shine as virtuoso, transcended its meaning, its beauty, its difficulties with consummate mastery. Of astounding collaboration was the work of Mitropoulos and the Cleveland Orchestra, making for an almost unprecedented success. The conductor's own orchestral arrangement of Bach's G minor fantasia and fugue, although at some times spectacular, brought the concert to a triumphant close.

STATE TEACHERS CONVENE

The Northeastern District of the Ohio Music Teachers' Association met in an all-day session on November 29, to take further drastic steps towards the certification of the private music teacher through the State Legislature. An array of short concerts and lectures during the day culminated in an orchestral program by the Civic Orchestra of the Federal Music Project, which performed two compositions of Ohio composers. Vaughan Cahill, district supervisor of the Federal Music Project, conducted the seventy-five piece orchestra in the Spring Overture by Charles V. Rychlik, and in the conductor's own A minor symphony. A large and representative audience applauded enthusiastically. Mr. Cahill further announces a series of seven concerts to feature compositions by American composers during the winter and invites composers to send him scores. There will be guest conductors for these concerts—such as Arthur Shepherd, Boris Goldovsky, Herbert Elwell and Clarence Metcalf. Lynn B. Dana of the Dana Institute, Warren, O., will be heard in his own piano concerto.

BOSTON ORCHESTRA HAILED

The Cleveland Concert Course (Mrs. Brudno, manager), is to be congratulated for bringing Serge Koussevitzky and the Boston Symphony Orchestra to Public Music Hall for an evening of exalted music. These master musicians gave an exquisitely chiseled Haydn symphony; a pastel of gray and blue, Debussy's La Mer; and a stirring and vital reading of Sibelius' second symphony. Everything was perfection, and we are assured of another visit next season.

The finely attuned two-piano team of Beryl Rubinstein and Arthur Loesser lent their artistic cooperation to the cause of Dr. H. John's camp for diabetic children. They were heard in Mozart-Busoni, Schubert, Saint-Säens and Rachmaninoff compositions with fine balance of tone and technique. Harriet Eells, accompanied at the piano by Arpad Sandor, sang three groups of Lieder, (Gustav Mahler's Lieder eines Fahrenden Gesellen) and a number of folksongs in their original tongue with much charm and expressiveness.

R. H. W.

Grace Moore's Louise Hailed in Paris

(Special cable to the Musical Courier)

PARIS.—Grace Moore, American soprano, scored a personal triumph when she sang the title role in Charpentier's Louise at the Paris Opéra-Comique on December 16. She was accorded an ovation following the Depuis le jour aria. Consummate artistry marked her delineation of the role.

I. S.

TO PREMIERE FLUTE SCORE

LAMBROS DEMETRIOS CALLIMAHOS,

flutist, gives the first performance of Walter Gieseking's variations on a theme of Grieg at his Carnegie Hall, New York, recital on January 27. Works of Piatti, Milhaud, Bach, Couperin, Aubert, Hasse, Debussy, Griffes and Gaubert are also listed.

CBS Purchases American Record Corporation

The American Record Corporation, one of whose subsidiaries is the Columbia Phonograph Company, former owner of the Columbia Broadcasting System, has been purchased by the latter, according to an announcement by William S. Paley, president. Through the acquisition, CBS takes over the manufacture and distribution not only of Columbia phonograph records but also those of Brunswick, Vocalion and other labels. Mr. Paley said that CBS plans to "accelerate record sales both by vigorous business management and by innovations in the production and marketing of records." The American Record Corporation has pressing plants in Bridgeport, Conn., and Hollywood, Calif., and foreign exchange agreements.

WPA Compiling Historical Survey of American Music

WASHINGTON, D. C.—A comprehensive survey of music in the United States extending from the hymn tunes of Puritan days to current popular items is to be published by the WPA historical records survey. It includes an index of 14,000 names of men and women identified with American music and more than 100,000 page references.

W. N.

New York Musicians' Union Elects

The entire slate of officers of New York Local 802, American Federation of Musicians, headed by Jacob Rosenberg, president; Richard McCann, vice-president; William Feinberg, secretary, and Harry A. Suber, treasurer, was re-elected at the annual session.

Rosenthal Applies for American Citizenship

Moriz Rosenthal and Mrs. Rosenthal have taken out first papers as future American citizens.

REJOINS METROPOLITAN

DUSOLINA GIANNINI

makes her first appearance of the current Metropolitan Opera season on January 2 in Cavalleria Rusticana. Since returning from Europe, she has been heard with the Chicago City Opera Company in several roles, including Carmen.

National Arts Bureau Urged by Damrosch

Plan Calls for Institution Under Direction of Eleven Trustees—New Federal Bill Also Prepared by Chicago Committee

A National Bureau of Fine Arts, independent of the WPA, is proposed in a plan originated by Dr. Walter Damrosch which he hopes to have introduced at the new session of Congress. It has been drawn up, he said, with the cooperation of N. Henry Josephs, New York attorney, and with the advice of musicians, authors, architects, sculptors, dance authorities and representatives of the theatre.

Dr. Damrosch at the last session assailed the various measures proposed on the ground they would make permanent the WPA set-up. Under his plan, Congress would appropriate funds for a Bureau of Fine Arts to be directed by eleven trustees, nine of them non-governmental employes, appointed by the President with the advice and consent of the Senate. One would be elected chairman and the board would engage a secretary at $10,000 per annum. In the bureau would be five departments: music, the theatre and dance, literature, graphic and plastic arts, architecture and decoration. Each would have a director at $8,000 annually and a secretary to receive $6,000. The trustees would serve without pay.

A program would be drawn up for each department and although no appropriation is mentioned, Dr. Damrosch said an excellent start could be made with $1,000,000. The various divisions would ask the trustees to make allocations.

"If Congress should decide to appropriate one-tenth as much for art as it will for armaments, our people would soon be the most cultured on earth," he said.

NEW FEDERAL BILL PLANNED

Meanwhile, a Chicago organization calling itself the Federal Arts Bill Committee, and including on its board Jasper King, president; George Dillon, editor of Poetry Magazine; Daniel Saidenberg, conductor of the Chicago Symphonietta; Rossetter G. Cole, composer; Sidney Loeb, sculptor; and others, had drawn up a framework for another bill which might be submitted to Congress. The provisions included the following:

"1. The Bureau of Fine Arts to be entirely divorced from relief.

"2. The bureau to consist of a director and six assistant directors, one for each of the following divisions of the arts; music, literature, the dance, the theatre, the graphic arts, architecture.

"3. The director to be appointed by the President; assistant directors to be appointed by the director and to be or have been actively and professionally engaged in the arts they are chosen to administer. A specified tenure of office and specified compensation to be stated in the bill.

"4. The bureau to divide the United Stotes, the District of Columbia, and the Territories and outlying possessions of the United States into appropriate regions for carrying into effect the provisions of the Act. In each region a regional committee of six members, one for each of the arts covered by the act, chosen by the bureau from recommended lists of persons actively and professionally engaged in, or previously engaged in, the arts, submitted by organizations of artists in such regions which shall have been in existence for not less than one year. Each organization shall submit, in the art it represents, a first and second choice for regional director, with their qualifications, and a list of its membership. A temporary committee shall be appointed by the bureau in each region, to serve without pay, to tabulate the lists thus submitted in the order of the preferences shown by the recommendations.

"5. Employment of artists in any or all of the arts shall be determined solely by skill in their arts or indications of skill which may be developed under bureau fostering. Such artists shall be chosen for employment by the regional directors by the inspection or evaluation by such directors or representatives appointed by them, of work already accomplished by the artists, or by exhibits or auditions. There shall be no specified tenure of employment for those under the bureau, that being something which should be and will be dependent upon the character of the work performed. Rates of pay to be not less than the prevailing rates for work of a similar nature in the same locality, as determined by the Secretary of the Interior.

"6. Moneys and assets of established Works Progress Administration projects, not required for purposes of artists' work relief, to be transferred to the bureau. The bill to provide for a yearly appropriation for the bureau, and to stipulate a minimum sum."

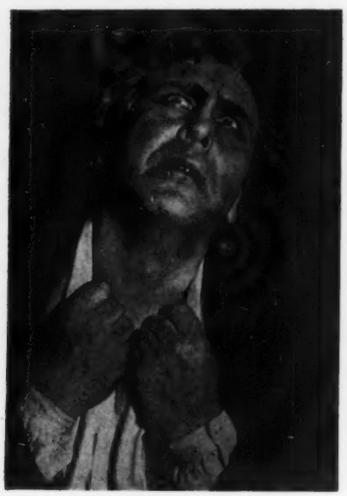
Peer Gynt, Egk's New Opera, Given Premiere in Berlin

Composer Conducts and Is Own Librettist—Ibsen's Play Utilized—Music Clever But Not Convincing

By ANTONIO LORA

BERLIN.—The world premiere of a new three-act opera Peer Gynt, by Werner Egk, took place at the State Opera recently.

The thirty-seven-year-old composer is already known in Germany through several symphonic works, a ballet, an oratorio, and his successful first opera The Magic Violin, first heard at Frankfort in 1935. Shortly thereafter, Egk was commissioned by Heinz Tietjen, Generalintendant of the Berlin Staatsoper (to whom the new work is dedicated) to compose an opera, his choice of the subject falling on the popular Scandinavian hero.



MATHIEU AHLERSMEYER
in the title role. (Photo © by Helmuth v. Kujawa, Berlin.)

The composer was his own librettist, condensing Ibsen's five acts into three (with nine scenes), changing the localities and freely adapting many situations to suit his purpose, the net result in its general aspect being hardly an opera. The musical idiom is modern without being atonal and the composer reveals a routine and command of orchestra technic sometimes virtuosic, but the general impression is of a fine talent manifesting possibilities not yet completely realized.

MUSIC ECLECTIC

During almost three hours of music, which for the greater part dwells on profusions of sound, grotesque and bizarre in character, this work cannot fail to convey a certain monotony, its contrasting rhythms notwithstanding. It is perhaps because of its sameness that the listener welcomes the all too brief Solveig music, wherein the composer succeeds in investing the role with a lovely lyrical line, and which because of its contrasting and refreshing nature in relation to the rest of the opera, is akin to a ray of sunshine penetrating darkness. For sheer orchestral and mass effects, the scenes wherein the mountain and underworld spirits assemble, produce some of the most intense moments of the opera.

In other episodes Egk has fittingly utilized a mixture of dance rhythms ranging from a tango to modern jazz, suiting the oddity of locale admirably and lending colorful atmosphere. The sum total, however, is a stirring rather than a spontaneous process of investing characters and situations with a musical garb consistent with the subject matter of the story. The scoring is individual and often fascinating, whereas the vocal writing appears forced and much of it ungrateful to sing.

ASSISTING FACTORS

Mathieu Ahlersmeyer, baritone, as Peer Gynt made the most of his difficult part, singing and acting with intensity and abandon. Käte Heidersbach, soprano, was Solveig. Margarete Ardnt-Ober, contralto, as Aase was excellent. Gustav Roedin (Der Alte) and Else Tegetthof (Die Rothaarige) were perfect types for their sinister and macabre roles. Hilde Scheppan (Ingrid), Benno Arnold (Mads), Erich Zimmermann, Karl Neumann, Otto Helgers, Michael von Roggen, Walter Grossman, Carla Spletter and Irmgard Langhammer were all adequate in lesser roles.

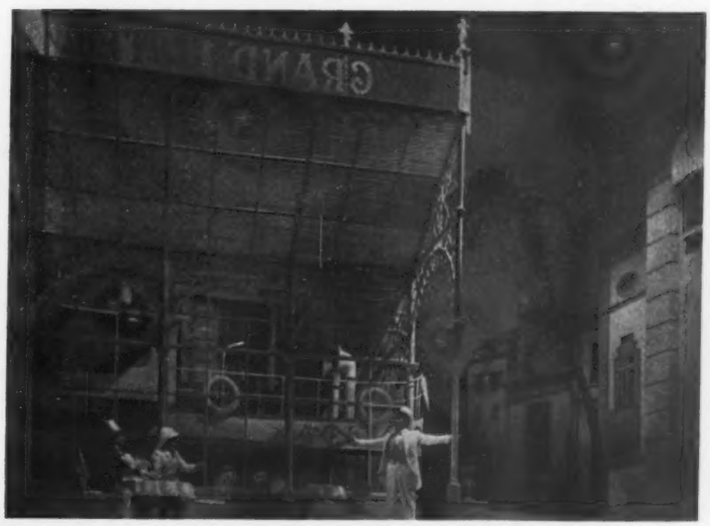
The stage directing was skillfully handled by Wolf Voelker, and the scenery and costumes of Paul Straeter showed much fantasy. The choreography by Lizzie Maudrik was effective, while Manon Ehrfur's solo dance was fascinating. The conductor was the composer, who together with his collaborators was recalled many times to acknowledge the applause of the large audience, which seemed politely demonstrative, but never convincingly enthusiastic.

Fritz Mahler Leads Toch Opera at Federal Theatre

Fritz Mahler conducted an Anglicized version of Ernst Toch's fairy opera, The Princess on the Pea, at the Federal Music Theatre, New York, on December 15 and 16. The WPA forces introduced the work originally two years ago. In the cast under the able and authoritative baton of Mr. Mahler were Wells Clary, Guy Nankivel, William Kurz, Albert Gifford, Margaret Stevenson, Verna Carega and Isabel Allen-Greims. Preceding the Toch opus, Cavalleria Rusticana was offered, also in English, by William T. Mitchell, Rosa Akersten, Sylvia Breschini, Sonia Rosova and Rocco Pandiscio under the direction of Eugene Plotnikoff.

PEER SETS FORTH ON HIS PILGRIMAGE
bidding farewell to the faithful Solveig; a scene from Act I in Werner Egk's opera based on Ibsen's drama. (Photo © by Helmuth v. Kujawa, Berlin.)

ON THE TERRACE OF THE GRAND HOTEL,
Act II, Peer Gynt discusses with two travellers his plan to seek truth in the desert. (Photo © by Helmuth v. Kujawa, Berlin.)



Mitropoulos in Three Roles With Minneapolis Orchestra

Conductor Featured as Piano Soloist and Composer—Nabokoff Orchestral Arrangement of Bach Goldberg Variations Premiered—Spalding, Rachmaninoff and Monte Carlo Ballet Assist Players

MINNEAPOLIS, MINN.—Dimitri Mitropoulos stood forth as a "triple threat" in the third program November 18, of the Minneapolis Symphony Orchestra—conductor, soloist, and composer. Without a doubt, he has a distinct flair for modern piano playing for he made the Malipiero concerto for piano and orchestra a splendid achievement. He again elevated a string quartet to the role of symphony—Franck's quartet in D major, a first hearing for Minneapolis, as was the overture The Corsair by Berlioz. His own arrangement of Bach's fantasia and fugue in G minor disclosed a very brilliant color scheme. Every artistic detail was minutely directed except the concerto which came through glowingly with a surprising economy of gesture by the soloist-conductor.

The fourth concert of the orchestra, November 25, presented Albert Spalding as violin soloist in Bruch's G minor concerto, and introduced to the world the Nabokoff arrangement of Bach's Goldberg Variations. While handled with restrained zeal for such a modernist as Nabokoff, and with superb craftsmanship, the latter composition is really an addition to chamber music. Mitropoulos offered a finely proportioned reading of Beethoven's fourth symphony, and an even better reading of the orchestral part of the Bruch—a model of support and inspiration to the able soloist. Navarra by Albeniz-Arbos served as a vigorous end for the evening.

CALLIMAHOS IN FLUTE NUMBERS

The fifth orchestral program, December 2, had a bit of this and that; "this" being Beethoven's Leonore Overture (No. 2) and the second symphony of Sibelius, and "that" being three flute numbers by Vivaldi and Mozart and Milhaud's concerto for piano and orchestra. Mitropoulos dealt with Beethoven and Sibelius artistically and completely. The works for flute and orchestra, ably performed by Lambros Callimahos, were another venture in the field of chamber music, but not so with the Milhaud concerto, which Mitropoulos performed with rare understanding of the idiom. He evinces a spirited joy in playing these modern works.

The Odin Male Chorus presented an interesting program chiefly in the Scandinavian tongues at the First Baptist Church, December 6. Under the direction of Frederick Wick, the organization achieved many fine effects. Four winners in a competitive contest were heard as soloists: Raymond Carlson, tenor, Ruby Verner Gebhardt, soprano, Carol Olson, contralto, and Kurt Lindstrom, bass.

RACHMANINOFF WITH ORCHESTRA

The sixth symphony orchestra program featured Rachmaninoff as soloist. For reasons best known to him, he played his own concerto, and was persistently but vainly applauded by the capacity audi-

(Continued on page 32)

NEW YORK CONCERTS

DECEMBER 6

Beniamino Gigli About six years ago, Beniamino Gigli left the Metropolitan Opera personnel, and on the present evening he sang again in that house, but as a song recitalist, although he will appear in opera there for five special engagements later in the season.

The recital field is not a new one for Gigli, and on this occasion it enabled him again to win vociferous success in arias and songs, the audience taking delight in showing the artist that he remains admired in New York.

Gigli lost some physical weight during his absence but none of his tonal power. He does husband it more wisely, but when he emits high tones their ring and verve are still in pleasing evidence. Always master of vocal shading, smooth delivery and warm feeling, he brought them to welcome hearing in the arias by Donizetti (Una Furtiva), Lalo (Aubade from Roi d'Ys), Flotow (M'Appari), Verdi (Celeste Aida), Balfe (Then You'll Remember Me) and as encores, Meyerbeer's O, Paradiso, Verdi's La Donna è mobile, and Puccini's Vesti la giubba. Other numbers were Caccini's Amarilli, Brahms' Wiegenlied, Pergolesi's Tre Giorni son che Nina, Schubert's Serenade and Grieg's Ein Traum (sung in French). T. Rainaldo Zamboni played the piano accompaniments.

Marian Anderson The third event in the Hurok Carnegie Hall Series brought Marian Anderson, Negro contralto, greeted by an overflowing and enthusiastic audience which demanded and received numerous encores. With the reliable Kosti Vehanen again at the piano, Miss Anderson devoted a large part of her formal list to seventeenth and eighteenth century items, including Purcell, Veracini, Carissimi and two Bach airs, as well as that composer's Bist du bei mir. Lieder of Schubert were followed by two Bantock numbers, Mr. Vehanen's Deserted Street, Ravel's Vocalise and the inevitable Spirituals. The inherent richness of Miss Anderson's voice needs no additional noting, nor the skill with which it is projected. Her interpretative ability was readily apparent in the Schubert items, while the Bach demonstrated her command of style. The Ravel and Spirituals showed marked eloquence, and Mr. Vehanen's number seemed written with her in mind. Engelbert Brenner played the oboe and oboe d'amore in the Bach airs.

Harold and Marion Berkley A capacity audience greeted Harold and Marion Berkley, violinist and pianist, respectively, at their evening sonata program in Steinway Hall. Mozart's F major (K. 377) opus, the curtain-raiser, was crisply read with a somewhat predominant piano, followed by a scintillating offering of Fauré's A major (op. 13) sonata. Paul Hindemith's E flat major (op. 11, No. 1) sonata, with a two-note figure and a theme reminiscent of a contralto aria from Le Prophète, was artistically offered by the recitalists. Then came Bax's third sonata, in two movements, a quasi-novelty. Somewhat sombre in mood and containing hints of a Spiritual origin, its second section presents opportunity for digital display on the part of both participants. Mr. and Mrs. Berkley completely realized the composer's intent. Both players were enthusiastically received.

Gari Shelton The annual Town Hall recital of Gari Shelton, pianist, presented the American artist in a versatile listing of works by many schools. The major item was Schumann's Phantasie Pieces, in which Mr. Shelton succeeded particularly in imparting a fine Romantic glow to the final section, though the heroic note was not always evoked with equally striking effect. The program, which revealed the performer as a gifted portrayer of lyrical expression, included a vigorously etched performance of the Samaroff transcription of Bach's organ fugue in G minor, and also brought sensitively played and appealing hearings of Scarlatti-Tausig, Rachmaninoff, Prokofieff, Lecuona, Chopin and Liszt numbers. The audience was enthusiastic.

DECEMBER 7

Jascha Heifetz In elevated mood and masterful command, Jascha Heifetz gave this Carnegie Hall recital under the auspices of the Society for the Advancement of Judaism. He has never been heard in that auditorium with better artistic results or with more tumultuous response from his listeners.

Penetrative musical grasp, ravishing tone and expert execution distinguished every offering, with Emanuel Bay at the piano. The program began with Schumann's late A minor sonata, a weak work from a composer already mentally afflicted, but the violinist's lovely treatment made even the dull pages attractive in sound. Bruch's D minor concerto had the same flawless performance tinged with romantic glow and color. For the second half of the concert, hearers were delighted with Stravinsky's Pergolesi Suite (clever and piquant), Bloch's Nigun and three Hebrew Melodies by Achron, with sensitive settings and atmosphere.

DECEMBER 8

Philharmonic Orchestra At this Carnegie Hall concert there were presented for the first time by the society, under John Barbirolli's expert direction, excerpts from Debussy's opera Pelléas et Mélisande. The music chosen included the prelude and entr'actes from scenes of Acts I, II and IV. Although these superb mood paintings were performed with remarkable eloquence, this reviewer feels that the music as such is too fragile, evanescent and tenuous to be wholly effective without the stage production. It is so much a part of the drama that it loses value in concert form. It was a glorious gesture on Mr. Barbirolli's part to offer Philharmonic patrons the opportunity to hear the consummate, spiritueIle music of Debussy.

Bach's suite in D major (No. 3) opened the concert, played with finesse of style, and the evening's music closed with a brilliant reading of Beethoven's Eroica Symphony.

ALBERT STOESSEL

GARI SHELTON

DECEMBER 10

Trapp Family Choir The New York debut of the Trapp Family Choir, consisting of the widow and seven children of Count Georg von Trapp, Austrian navigator, brought a most unusual singing and playing organization to Town Hall on Saturday afternoon. The program had two groups of vocal numbers conducted by Dr. Franz Wasner, and sung by the octet without accompaniment. The most ambitious was Bach's extended motet for five voices, Jesu, meine Freude, which revealed surprising ability to sustain vocal line and give variety of expression in so small a group. Other numbers were by Praetorius, Lechner, Isaac, di Lasso, Mozart, Brahms and folk numbers arranged by Wasner. Not the least interesting part of the concert consisted of music for recorders and harpsichord, by Telemann and K. F. Fischer, and an air from a tablature book, in which Yella Pessl assisted members of the versatile family at the keyboard, in addition to playing solos skillfully.

New York University Glee Club Saturday night found a sizeable audience of graduates, faculty members and students with their friends attending the concert of New York University Glee Club and the Hall of Fame Singers (Alfred M. Greenfield, conductor) at Town Hall. The Songsmiths were the assisting singers. In a wide-ranging selection of numbers by Wagner, di Lasso, Anerio, Praetorius, Lvovsky, Grieg, Vaughan Williams, Gena Branscombe, Franz Bornschein, Douglas Moore and others, the choruses distinguished themselves by vigorous delivery and good tonal quality. Harold Heereman and Arthur Bernstein were the accompanists.

BENIAMINO GIGLI

ROBERT VIROVAI

DECEMBER 11

Philharmonic Orchestra The first performance of Anis Fuleihan's second concerto for piano and orchestra featured this concert under John Barbirolli's expert direction. Eugene List was the brilliant soloist of the Fuleihan work as well as the skillful artist for César Franck's Symphonic Variations, offering interpretations that had pianistic color of rich hues and technical efficiency of the highest kind.

Fuleihan's composition is made up of musical segments that fit more or less in jig-saw manner. The concerto plays only twenty minutes and is not traditional in form. In consequence, it has novelty of mood that is refreshing although not emotionally moving. It is music of the present era of uncertain living, somewhat superficial in aspect, but occasionally etching deeply. Somehow one has the feeling that the composer was controlling himself in writing this work rather than allowing the music, which has latent force and power, to express itself as it desired.

This reviewer must object to the form of the last movement, which seems repetitious. The first half sings magnificently, but half way through the composer stops it and repeats himself in every detail, completing it with a short coda. Had he used different orchestral color this repetition would have been unnoticeable. As a whole, however, the concerto is a distinct achievement and was so received by the large audience. It has rhythmic patterns that are complicated but sound and the score is orchestrated brilliantly.

MARIAN ANDERSON

FRITZ KREISLER

The remainder of the beautifully played program held a fine presentation of Schubert's Unfinished Symphony, Wagner's prelude to Die Meistersinger and a repetition of the Bach suite in D major heard at the previous Thursday concert.

Emile Baume A Sunday afternoon recital by Emile Baume, young French pianist, at Town Hall, where he had played in two previous seasons, began with Beethoven's sonata in E flat (op. 81). The performance had merits of precision and taste, but suffered from too restrained an approach. In a group of Chopin (fantaisie, berceuse, and B minor scherzo), Mr. Baume gave more of the temperamental fire and sensuous tonal coloring in which his preëminently Romantic interpretations excel. Later came items by Ravel, Albeniz, Scriabine and Liszt, including the last-named composer's La Chasse, after a Paganini caprice, arranged by Mr. Baume. The pianist was warmly received by an audience lavish in applause.

New Friends of Music The last in the Kolisch Quartet's Beethoven cycle introduced that master's quartets op. 18, No. 4; op. 135, and op. 59, No. 3. As in previous concerts, the foursome played with intensity of effect and responsiveness of ensemble, the reading of the later opus being distinguished in style and intellectual approach from the earlier, tuneful work, and from the popular score from the middle period. In warmth of tone, the players' work seemed on this occasion to excel that in some of their other performances of the year. In general, the program formed a fitting finale to the cycle and was warmly received by the faithful body of listeners.

DECEMBER 12

National Orchestral Association With the assistance of the Vienna Choir Boys, the National Orchestral Association, under Leon Barzin's direction, presented seven of the thirteen sections of Pergolesi's rarely performed Stabat Mater, a work of affecting simplicity yet emotionally and spiritually stirring. The vocal color of the boys enhanced this latter aspect and they responded with notable accuracy to the expressed wishes of the conductor. The ensemble likewise played with delicacy so that the plan of the composer was admirably fulfilled. The

(Photos of Anderson by de Flaugergues, Paris; Gigli by Romaine; Stoessel by Albert Petersen; Goodman by Alfredo Valente; Shelton by Apeda; Virovai by Angelo.)

choir also sang two Schubert numbers, Felix Guenther's arrangement of his setting of the Twenty-third Psalm and Mottl's arrangement of a Ständchen. Bach's third Brandenburg Concerto and the first symphony of Sibelius gave the Barzin ensemble opportunity to display their orchestral growth.

Beethoven Association The Ravel Commemoration Concert of the Beethoven Association in Town Hall enlisted the services of the Coolidge String Quartet (William Kroll, Nicolai Berezowsky, Nicolas Moldavan and Victor Gottlieb); Raymonde Delaunois, soprano; Marjorie Salzedo, harpist; Gustave Langenus, clarinetist; Georges Barrere, flutist; Horace Britt, cellist; and Frank Sheridan and Carlos Salzedo, pianists. The late Basque composer's quartet was played with style and understanding but only a fairly colorful ensemble tone by the Coolidge group. Mrs. Salzedo then displayed virtuosity and notable dexterity in the introduction and allegro with the quartet and Messrs. Barrere and Langenus assisting. Mme. Delaunois stylistically sang three contrasting Chansons Madécasses, to an accompaniment of Messrs. Barrere, Britt and Salzedo. The songs are largely of the recitative idiom although the second is colorfully barbaric. The trio brought the able cooperation of Messrs. Sheridan, Britt and Kroll.

ROMAN TOTENBERG

EMMA OTERO

DECEMBER 13

Philadelphia Orchestra Fritz Kreisler and the Brahms violin concerto were the main attraction at the Carnegie Hall concert of the Philadelphia Orchestra, the program offering also a suite from Dido and Aeneas by Purcell-Caillet (first time in New York) and Debussy's Iberia.

It is late in the day to expatiate on the fine qualities with which Kreisler invests his interpretation of the Brahms pages, so let it be stated simply that he once more demonstrated his deep understanding of the masterpiece and his versatile capacities to bring it to fully satisfying pronouncement.

Kreisler also gave hearing to his arrangement of the first movement of Paganini's D major concerto. He had played it previously in the metropolis with piano accompaniment, but this time his orchestration supported the solo score. The work amplifies the original by filling out thin spots and rendering the form more compact. Kreisler played the opus devotedly, even if not with perfect mechanism.

Eugene Ormandy and his company made the symphonic part of the evening a corresponding pleasure. The purpose of the concert was to aid the pension fund of the orchestra. A larger audience would have been in place.

DECEMBER 14

Muriel Dickson One of the most able song stylists to appear in many years before a New York public came to Town Hall on this afternoon when Muriel Dickson, young Scottish soprano of the Metropolitan Opera Company, gave her initial recital. Her program was unhackneyed, except for Gilbert and Sullivan references (she is a graduate of the D'Oyle Carte Company), yet she successfully achieved the style of each individual number. Scarlatti and Astorga items at the outset, wherein her low register showed unevenness and lacked clarity, prefaced an aria from Bach's Phoebus and Pan, sung with excellent musicianship. Beethoven's Wonne der Wehmut was expressively delivered while Brahms' Spanisches Lied, Schubert's Lied der Mignon (better known in a Tschaikowsky setting) and Mendelssohn's Hexenlied, contrasting in mood, were notably offered. Saint-Saëns, Fauré, Ravel and Fourdrain numbers were examples of interpretative skill and then came a miscellaneous English sector. Clear enunciation, ample range and musicianly projection of tone were other attributes disclosed. Edward Harris was an excellent pianistic accompanist.

Benny Goodman and John Erskine For the last of the late afternon events in the Town Hall Short Course Division, Benny Goodman and his orchestra appeared in a program for which John Erskine was the commentator. Jazz and swing were discussed by Dr. Erskine, and their origins and development traced historically, if not hysterically.

However, the audience was interested primarily in the music, "hot" and lukewarm—none of it cold—performed by the redoubtable Benny and his assistants. They won as vociferous a triumph as ever has thundered in the auditorium usually dedicated to the compositions of the masters.

The program included Alexander's Ragtime Band, Mr. Bach Goes to Town, One o'Clock Jump, Lady Be Good, and other examples tuneful, sentimental, stimulative and altogether compelling. The Goodman solo clarinet came to welcome hearing, and again showed the "King of Swing" to be as complete an artist as he is an entertainer.

Don Cossack Chorus Appearing on the Town Hall Endowment Fund Series, the Don Cossack Chorus, with the energetic Serge Jaroff again directing, delighted an overflowing evening audience with liturgical music of Tschesnokoff, Kastalsky and Lvovsky, Schwedoff's cantata for the 950th Annuary of the Baptism of Russia, folksongs and Cossack airs, some arranged by M. Jaroff. Singing with their wonted precision, the male choristers disclosed a wide gamut of color, notable among which was a falsetto tenor resembling a male soprano in texture, and the conductor again brought from them polyphonic singing which no other such group has achieved. Independence and interdependence of parts stood out yet all was fused into an entity of magnificent proportions.

DECEMBER 15

Philharmonic Orchestra Mozart's attractive short overture to The Impresario, interpreted with delicate *ésprit* by John Barbirolli, opened this Philharmonic Orchestra concert in Carnegie Hall. It was followed by the first performance since 1932 of Dvorak's fourth symphony in G major, a work with a rousingly good first movement, an *adagio* that is less interesting thematically and two final *allegro* movements that in this day are trite and banal. The last section in particular is what might be called "circus music." The opus received an impeccable and vigorous presentation by Mr. Barbirolli, who got everything out of the music that was possible.

EMILE BAUME

BENNY GOODMAN

Stravinsky's early opus (1908), Scherzo Fantastique, inspired by the composer's study of the lives of bees (not played by the Philharmonic Orchestra since 1925), began the second half of the concert. The scherzo, scored with great skillfullness, shows little of the individual qualities of the composer's better known orchestral works. It is distinctly reminiscent of Rimsky-Korsakoff's manner and treatment of music, though there are certain harmonic traces of the mature Stravinsky. A brilliant interpretation of Respighi's symphonic poem, The Pines of Rome, displayed with assurance, vitality and amazing clarity of form, concluded the program and aroused the large audience to excitement.

RECITALS OF THE FORTNIGHT

DECEMBER 16

Schola Cantorum The Christmas program of the Schola Cantorum in Carnegie Hall featured two works, heard for the first time in this country. The Deeds of the Holy Brothers Cyril and Methodius by the comparatively little known Yugo-slavian composer Bozidar Sirola was given in part and proved, to quote the informative notes of Conductor Hugh Ross, an amalgam of Catholic and Oriental forms. It is strikingly original, somewhat austere and a fusion of the old chant idiom with the folksong style. Sung primarily by two baritones (Robert Weede and Robert Nicholson) and occasionally other soloists (these included Walter Reynolds, tenor and George Headley, bass) against a choral background, it at times is stirringly dissonant and generally lacking in color although there are moving climaxes.

The other novelty was Arnold Bax's This World's Joy, for eight-part chorus, a moody and lachrymose work wherein the composer has reflected the sadness of his text.

The program also embraced carols and other items of Boughton, Peerson, Pujol-Schindler and others. Mr. Weede contributed a group of solos, as did Emma Otero, coloratura soprano (who also sang with the chorus), both singing with assurance, good style and full tone. The authoritative Frank La Forge was at the piano for Miss Otero, with John de Merchant accompanist for Mr. Weede. Everett Tutchings was organist and pianist, although *a cappella* singing featured most of the program. The Schola showed its wonted responsiveness to Mr. Ross' direction and the latter read his program with his usual intense understanding.

Werrenrath and Mount Holyoke Choir Singing with his accustomed suavity of style Reinald Werrenrath, baritone, was the assisting soloist at the annual Yuletide concert in Town Hall of the Mount Holyoke College Glee Club. Mr. Werrenrath contributed several numbers including Bax's Christmas Carol. French, German, Czech, Flemish, English, Hungarian, Croatian, Irish and Russian carols were offered by the one hundred girls, some of the items being repeated and many of them presented for the first time by the group which showed notable vocal color and enthusiasm for their list. Ruth Douglass was the competent conductor and Viva Faye Richardson the accompanist.

DECEMBER 17

Philharmonic Young People's Concert Santa Claus, in the person of Edmond Roelofsma, bass clarinetist, interrupted "Uncle Ernest" Schelling's Yuletide program for the Philharmonic-Symphony Society's youthful subscribers in order to present the conductor with a gold wrist stop watch, gift of his admirers, and received to the accompaniment of their cheers. Christmas spirit permeated the morning concert, the program being composed of items of this ilk. Assisting the orchestra was the choir of the Pius X School of Liturgical Music, which sang items of Gevaert and Bach, including excerpts from the latter's Christmas Oratorio, and also two Gregorian numbers. The orchestra offered the *polonaise* from Rimsky-Korsakoff's Night Before Christmas suite, the *pastorale* from Corelli's Christmas Oratorio and the *allegro* from Beethoven's Pastoral Symphony. Mr. Schelling interspersed the program with his commentaries illustrated by slides.

Robert Virovai A first New York recital in Carnegie Hall by Robert Virovai, the outstanding new violinistic virtuoso of the present season, drew a capacity audience which was rapturously enthusiastic throughout the concert. Young Mr. Virovai richly deserved the excitement of his huge audience for, in a program which included La Folia (Corelli-Leonard), Praeludium in E for violin alone by J. S. Bach, the Mozart fifth concerto in A, two short works by Hubay, a Carneyro composition, De Falla's Danse espagnole and I Palpiti by Paganini, the youthful violinist played with rare technical skill, mellifluous tone and a depth of emotional feeling that indicates that he is one of the great violinists of our era. Minor matters of interpretative insight might be questioned but taken in its entirety, this recital was without doubt a pinnacle achievement. Bernard Frank unfortunately was an inadequate accompanist.

Nikolai and Joanna Graudan Nikolai Graudan, Russian cellist and his wife Joanna, pianist, proved serious musicians in their debut at a Town Hall matinee. Their program included the Beethoven variations on the march from Handel's Judas Maccabeus, the Brahms sonata in E minor (op. 38); Debussy's sonata and Bloch's Voice in the Wilderness. The latter, heard previously in orchestral guise, was given in its original form for cello and piano, and revealed the interpreters as extremely gifted in musicianship, technic and ensemble unity. It was the highlight of the afternoon. In the Beethoven arrangements and the Brahms sonata, Mr. Graudan showed vibrant tone and impeccable intonation. Both in these and the Debussy, the poetic aspects were stressed by both players in admirable agreement.

(Continued on page 27)

METROPOLITAN OPERA

(Continued from page 7)

LOHENGRIN, DECEMBER 7

A superior performance was given Wagner's opera of the Swan Knight in its second hearing of the season. Irene Jessner was Elsa, one of graceful, intelligent dramatic gifts and voice which, though at times somewhat tenuous for the role, gave many satisfying moments of lyrical charm. Lauritz Melchior repeated his warmly eloquent and commandingly phrased portrayal of the title role, to which he gives greater force and dignity than any other protagonist. Hans Hermann Nissen was heard here as Telramund for the first time, revealing a dramatic conception of the part, with the vocal weight and variety of utterance to make his measures significant. Kerstin Thorborg, in her first Metropolitan performance in this part, was a superb Ortrud, a dominating figure in the intensity and malevolence of her finely-sung enactment. Emanuel List brought his voluminous voice and distinguished vocalism to the music of King Henry. Even the Herald of Arnold Gabor was superior in vocal endowments. A chief merit of the performance was the propulsive, finely proportioned and dynamic reading of the score given by Erich Leinsdorf. The choral contributions were meritorious, and the stage direction under Leopold Sachse one of many freshened conceptions and fluidity of movement.

MANON, DECEMBER 8

Massenet's charming and redolent music set to the abiding romance of Prevost, had ideal voicing and visualization on this night, for the roles of the lovers were entrusted to two young singers who master lyric style and have the appearance and behavior to make the enamored pair credible.

Bidu Sayao, petite and pretty, combined archness with passion, and sang with beauty of tone and much exquisite shading. Richard Crooks, tall, graceful, delivered himself of flowing, ardent song, and convincing histrionic finesse.

John Brownlee did much with the swaggering part of Lescaut, intoned richly and amusingly impersonated. Nicola Moscona was the fatherly Des Grieux, feelingly vocalized and invested with the proper dignity. Under Wilfred Pelletier's direction, the score exerted fine appeal, and the performance moved animatedly throughout.

SALOME AND PAGLIACCI, DECEMBER 9

Marjorie Lawrence created a renewed strong impression with her singing portrayal of Salome in the Strauss opera, its first hearing of the season. She had added a number of new dramatic touches, and discarded the superfluous headdress which came in for adverse criticism last year. Miss Lawrence made a fascinating personage of the Judean hell-cat, and sang the music thrillingly and with highly artistic use of tone.

René Maison limned his usual striking Herod, keenly worked out in detail and altogether arresting. Dorothee Manski did her best with the role of Herodias, but fell below the standard previously set by Karin Branzell. Julius Huehn intoned the intense measures of Jokanaan with a bundant voice and affecting delivery. Lucielle Browning and Nicholas Massue gave important aid in lesser episodes. Ettore Panizza lead the orchestra *con amore*, but occasionally made it overbalance the voices.

Following Salome, there was a performance of Pagliacci, with Giovanni Martinelli doing a brilliant Canio, Hilda Burke a fetching Nedda neatly sung, and Carlo Tagliabue as the vengeful Tonio.

SIEGFRIED, DECEMBER 10 (MATINEE)

With Erich Witte a demoniac and rather terrifying Mime, a role which he did not always sing with agreeable tone, Siegfried had two new members in the cast. The other was Anna Kaskas, an ineffective Erda in characterization but one who sang the music well. Norman Cordon, Fafner for the second time, splendidly achieved the role in every particular both as to song and enunciation.

Carl Hartmann was a youthful and exuberant Siegfried, often vocally unattractive; Friedrich Schorr was the usual mellifluous Wanderer; Adolf Vogel was competent as Alberich; Natalie Bodanya voiced the Forest Bird with impeccable intonation; and lastly but indeed not least, Kirsten Flagstad was the magnificent songstress essaying Brünnhilde. Artur Bodanzky was the brilliant conductor of the afternoon.

AGAIN IN NEW YORK

KARIN BRANZELL, contralto, returns from Europe this month to rejoin the Metropolitan Opera forces for the second half of the season in Wagnerian repertoire.

IL TROVATORE, DECEMBER 10

The luscious tones of Jussi Bjoerling and the fiery delineation of the gypsy woman by Bruna Castagna saved this Saturday evening offering of Verdi's Il Trovatore from being merely a routine offering. The Swedish tenor was in excellent tonal form. The Castagna Azucena is one of her finest roles. Others in the cast were Zinka Milanov, Thelma Votipka (who made much of a minor part), Carlo Tagliabue, John Gurney, Giordano Paltrinieri and Carlo Coscia. The conductor was Gennaro Papi.

GÖTTERDÄMMERUNG, DECEMBER 12

There is not much excuse for certain happenings on this occasion, even if some of them may be set down to accidents of scene-adjustment and stage-management. Let such matters pass in the present record.

However, the performance was vulnerable vocally and musically, except for the art of Mme. Flagstad, who gave a pulsing Brünnhilde, beautifully and intensively sung and dramatically acted in every detail. The Norwegian soprano was at her irresistible best. Carl Hartmann satisfied only at moments as Siegfried. In the music he mostly lacked distinction, and his impersonation was hardly more than commonplace. Emanuel List has done better as Hagen. Dorothee Manski gave pictorial illusion to Gutrune but had no seduction in tone. Of high import were the arresting version of Alberich by Adolf Vogel, the gripping portrayal and vocal delivery of Waltraute by Kerstin Thorborg, and the careful and convincing Gunther of Julius Huehn.

Artur Bodanzky permitted his orchestra to get out of hand frequently in matters of dynamics, and forced the singers to undue exertions in order to hold their own.

Perhaps the funniest of the mishaps of the evening occurred in the final scene. Its most rapturous musical moment was interrupted by the loud neighing of the horse, Grane, with an obbligato of laughter from the audience.

LUCIA DI LAMMERMOOR, DECEMBER 14

Ovationally received, Galliano Masini made a brilliant debut with the Metropolitan forces as Edgardo in Lucia. A consummate actor, a fine musician endowed with a powerful voice even in texture and used with emotional colorfulness, Mr. Masini richly deserved the cheers and rapturous applause from the crowded house.

Lily Pons made her re-entry this season in the role of Lucia, singing the taxing music gloriously, with finesse and perfect intonation. In strikingly handsome new costumes, she received the riotous acclamations of her delighted auditors repeatedly after her arias and at the close of each act. Ezio Pinza (Raimondo) sang and acted magnificently; Thelma Votipka (Alisa) was excellent; Alessio De Paolis (Arturo) and Giordano Paltrinieri (Normanno) were adequate; but Carlo Tagliabue (Ashton) was vocally displeasing whenever he sang. Gennaro Papi was the conductor of this Lucia performance, which was the most satisfactory of many seasons.

TRISTAN AND ISOLDE, DECEMBER 15

The only change in cast from previous performances this season, was the assumption of the Kurvenal role by Hermann Nissen. He gave rotundity and feeling to his music, but as an actor proved to be somewhat demonstrative in bearing and gesture.

We are so accustomed to great things from Kirsten Flagstad and they have so often been eulogized, that it is not amiss to mention one lapse from pitch and one tone that soured on this occasion. Nevertheless Flagstad reached inspirational heights and again made the Liebestod something to put down in one's most treasured vocal memories. Lauritz Melchior partnered her admirably and ap-

(Continued on page 26)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

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MARTINI

FRANTZ

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"VIROVAI KNOWS HOW TO MAKE AN AUDIENCE HAPPY"

New York Times, Dec. 18, 1938

ROBERT VIROVAI: Born in Jugo-Slavia, March 10th, 1921; studied with Stojanowitsch in Belgrade before becoming the last pupil of the famed Jeno Hubay of Budapest. First prize winner in the International Contest for Violinists in Vienna in 1937.

VIROVAI

AMAZING NEW VIOLINIST

Acclaimed as Soloist with the New York Philharmonic - Symphony Orchestra in Carnegie Hall November 3rd and 4th

VIEUXTEMPS CONCERTO

"One of the most exciting debuts ever witnessed in Carnegie Hall."
—Pitts Sanborn, *N. Y. World-Telegram*

"Excited Philharmonic audience by the fire and beauty of his fiddling. Mr. Virovai is entitled to that sweet word, genius . . . A musical nature and a pure and sensuous tone."
—Lawrence Gilman, *N. Y. Herald Tribune*

"This is a born fiddler, a young man of the most genuine talent and sensibility." —Olin Downes, *N. Y. Times*

"Electrified last night's audience."
—Oscar Thompson, *N. Y. Sun*

Again on November 5th and 6th

BRAHMS CONCERTO

"That a player of such tender years should bring to music so much intensity, such inwardness and sensibility is nothing short of astounding." —*N. Y. Herald-Tribune*

"Virovai roused the audience of the Philharmonic-Symphony Orchestra to an unusual pitch of excitement." —*N. Y. Times*

"Mr. Virovai's tone was again a wonder to hear."
—*N. Y. World-Telegram*

"It was a performance of exceptional interest, genuinely musical and technically assured." —*N. Y. Sun*

And Again in

NEW YORK RECITAL, Carnegie Hall, December 17, 1938

"There is extraordinary sensibility in his phrasing, in his rhythms, in the very marrow of his tone. . . . His musicianship is, basically, one of discernment and finesse, employed with verve and positiveness." —*N. Y. Times*

"His tone, sensuous and vibrant, remained consistently silken in texture even in the most intricate passages. His taste was at all times unimpeachable." —*N. Y. Herald-Tribune*

"Unswerving intonation in a tone of the most appropriate purity. It is part of Mr. Virovai's musical personality that he plays with enthusiasm and abandon." —*N. Y. Sun*

"Virovai disclosed that he is a natural artist, sensitive, emotional to a degree and the possessor of a sense of phrasing that is baffling in one so young. One word will do; it is—'amazing'."
—*N. Y. World-Telegram*

FIRST RECITALS ON TOUR:

"A MUSICAL METEOR"—*The Nashville (Tenn.) Banner*

"Virovai has all the qualities of a great violinist in a superlative degree: a tone of broad and sensuous beauty; a musical understanding that penetrates deeply into everything he plays; a rhythmic sense that pulsates and follows uninterruptedly; an intonation that is faultless."

"A GENIUS"—*The Akron (Ohio) Times-Press*

A youth who no doubt is destined to go down in history as a great virtuoso . . . wild applause . . . a firm, clear tone."

"A SPONTANEOUS OVATION"—*The Topeka (Kans.) Capital*

"Seldom has a Topeka audience displayed a more cumulative appreciation for any artist. The combination of youth and masterly artistry is irresistible."

"A MAGNIFICENT PERFORMANCE"—*The Montreal Gazette*

"This violinist is a complete master of the technique of his instrument. But he goes further than that. He phrases broadly and majestically and his tone suggests invariably the human voice."

"VIROVAI HAS EVERYTHING"—*New Orleans Times-Picayune*

"His technical facility is breath-taking, his tone is rich and full, and his bowing is impeccable. His command of style and his interpretive ability are founded on innate understanding."

"STIRRED AN ASTONISHED AUDIENCE"—*New Orleans States*

"Frenzied applause. Beautiful tone and youthful sincerity, backed by the fire of genius, form an invincible combination."

VIROVAI SOLOIST WITH THE CHICAGO ORCHESTRA ON DECEMBER 27, 29 and 30

Owing to the Unusual Interest in This New Genius, Virovai's Tour Has Been Extended Until May. Now Booking Open Dates for This Season and For Season 1939-1940

Management: **METROPOLITAN MUSICAL BUREAU**

Division: Columbia Concerts Corporation of Columbia Broadcasting System, Inc.

113 West 57th Street **New York**

Philadelphia Hears Brahms Rhapsody Sung by Marian Anderson and Chorus

Orchestra Continues Brahms Cycle Under Ormandy—La Scala Opera Forces in Bow—Recitals by Rachmaninoff, Robinor and Bailly

PHILADELPHIA.—The second program of the Philadelphia Orchestra's Brahms Cycle, Eugene Ormandy conducting, was given on December 16 and 17, with the Negro contralto, Marian Anderson, as soloist. Miss Anderson was first heard in the solo part of the Rhapsodie for alto, men's chorus and orchestra, in which her magnificent voice soared clearly against the University of Pennsylvania Men's Glee Club (finely trained by Harl McDonald) and the orchestra. In this, as also in the four Brahms songs sung later on the program, the soloist's wonderful interpretative powers were evidenced. Rarely has such an ovation been given any artist in Philadelphia as Miss Anderson received. The orchestral numbers included the serenade (No. 2) in A, in which no violins are used. A masterly reading of the symphony (No. 4) in E minor closed the program.

NOAH BIELSKI IN CONCERT FOR YOUTH

The Concert for Youth given by the Philadelphia Orchestra, Ormandy conducting, on December 14, was festive with Christmas decorations, and the singing of three favorite carols by the audience. Mr. Ormandy opened the concert with an excellent performance of the Brahms symphony (No. 1) in C minor, later reaching even greater heights in his reading of Strauss' Don Juan, and a charming presentation of Tschaikowsky's Nutcracker Suite. Noah Bielski, 18-year-old violinist, was soloist in the difficult Sibelius concerto (first movement). Mr. Bielski is a pupil of Zimbalist, and shows many of his teacher's traits, such as a tone of peculiar depth, and firmness, no mannerisms, a serious and thoughtful interpretation.

LA SCALA OPERA OPENS WITH RIGOLETTO

The Philadelphia La Scala Opera Company, newest resident operatic organization, made its debut on December 10, in the Academy of Music, in Verdi's Rigoletto, achieving an almost unprecedented success, under Francesco Pelosi as manging director, and with the masterly Fritz Mahler as conductor. Robert Weede in the title role was superb, with Jan Peerce as the Duke running a close second. Agata Borzi as Gilda exhibited a pleasing voice and excellent personal qualifications for the role. The supporting parts were well taken by the following: Walter Stafford, Maybelle Marston, Edward Rhein, Edith House, Pierino Salvucci, Costanzo Sorvino, Theodore Bayer, Theodore Czerivinski and Marie Dougherty. Special features were the excellent men's chorus and the ballet ensemble.

RACHMANINOFF PLAYS

Sergei Rachmaninoff gave his only Philadelphia recital this season on December 15 in the All Star Concert Series under the management of Emma Feldman. As always, he did magnificent playing, in a program including works by Rameau, Bach, Beethoven, Schubert, his own G major Prelude, two numbers by Liszt, and a group of twelve Chopin preludes.

ROBINOR AND BAILLY RECITAL

Genia Robinor, pianist, and Dr. Louis Bailly, violist, and head of the ensemble department of the Curtis Institute of Music, were heard in an interesting recital at Casimir Hall on December 14. Their program contained three works marked "first performance." They were—sonata (op. 3) by Kornauth, sonata by Klinger, and Phantasy by Arnold Bax. They proved interesting and, of course, finely played. The first number on the program was sonata (No. 5) by Vivaldi, harmonized by W. Morse Rummel. Both artists are well known for their artistry.

Abram Haitowitsch, blind violinist, played an exacting program at his recital in the Bellevue-Stratford Ballroom on December 5. M. M. C.

Philadelphia Opera Company Announces Plans

The Philadelphia Opera Company opens its season on January 19 with La Bohême. After hearing more than 260 singers in this area, General Manager C. David Hocker and Musical Director Sylvan Levin have selected the following artists: sopranos — Selma Amansky, Mary Dawes, Frances Greer, Evelyn Martz, Irene Merrick, Emily Mickunas, Hallie Nowland, Kathleen Owsley, Josephine Perdikis, Catherine Rieker, Ida Rosa, Barbara Thorne; mezzo-sopranos—Edith Metrocsak, Anne Simon; contraltos—Vlema Caldwell, Alice Gutman, Virginia Kendrick, Elsie MacFarlane, Helen Pfuelb, Mae Reynolds; tenors—Joseph Amato, Albert Catando, Robert Davis, Paul Desire, Donald Hultgren, Fritz Krueger; baritones—Frank Capelli, Robert Gay, Robert Grooters, Thomas Perkins, Blakely Ritter, Meryl Ruoss, Mackey Swan, Howard Vanderburg; basses—Winton Edwards, Albert Given, Howard Haskins, Luke E. Matz, Edward Smith, Leonard Treash.

Vernon Hammond and S. Joseph Levine, young Philadelphia musicians, have been named assistant directors. Dr. Hans Wohlmuth is stage director and has been in charge of rehearsals for the first production of the company. A civic committee has been organized to assist.

GROBANY

SANG AT TOWN HALL

ON NOVEMBER 16TH

And the Critics *Wrote*:

NEW YORK TIMES

"Grobany's is a round, sonorous voice. It is employed with the honest musical authority and technical address of experience."

NEW YORK JOURNAL AND AMERICAN

"He is endowed with a voice of notable volume and range, well cultivated and with a capacity for extended and sustained vocal line. His first group comprised such exacting airs as Peri's 'Invocazione di Orfeo,' Donaudy's 'O del mio amato ben' and Gluck's 'Peuvent ils ordonner' delivered with style, polish and refinement."

NEW YORK SUN

"His command of a diversity of styles did credit to him as an artist. He dealt commendably with such ancients as Peri and Gluck and conveyed with skill and intelligence the essentials of Lieder by Wolf, Strauss and Marx. Perhaps his most effective interpretation was that of Moussorgsky's 'Trepak' to which he brought precisely the right feeling."

NEW YORK HERALD TRIBUNE

"The singer exhibited a voice of good volume, the quality warm and pleasing. In his German, Russian and English songs, his interpretations gave an impression of understanding of the music and its expressive significance. In the Russian works he scored in Moussorgsky's 'The Goat' which profited by the singer's clear enunciation of the translated text."

NEW YORK WORLD-TELEGRAM

"Disclosed the artist's familiarity with musicianly dictates. An assemblage of good size applauded cordially."

Benjamin Grobany is touring the Middle Western States after his appearance at the Academy of Music in Philadelphia on December 19th.

Exclusive Management

MILTON BENDINER

Steinway Hall New York

National Symphony Orchestra Has Myra Hess as Fine Assisting Artist

New Scores by Freed and Sanders Introduced by Kindler—Elman Heard in Concerto—Recitals by Tibbett, Gigli, Rachmaninoff and Kreisler Features of Active Calendar

WASHINGTON, D. C.—The National Symphony Orchestra (Hans Kindler, conductor) presented a magnificent program on November 23, when they played the Bach prelude and fugue in C minor, the second Brahms symphony, and had as soloist Myra Hess, who played the Beethoven third concerto in C minor. The pianist's beautiful, singing tone and impeccable technic, plus wonderful assistance from the orchestra, made this a memorable fete. The Brahms was read in a superb manner that revealed the breadth and depth of the composition as well as the vivacious humor that so often characterizes this composer.

Lucille Manners, soprano, scheduled to appear as soloist on the November 27 program, was unable to appear due to a bronchial condition, but was heard on December 18. At that time, the soprano, charming in manner as well as voice, was so enthusiastically received that she offered three encores. Heard on the same program was a new composition, a set of eight Pastorales by Isadore Freed which proved interesting. The solid orchestral work was the Schubert C major symphony, given an inspired reading. Earlier in the week another interesting work was heard for the first time in Washington, Scenes of Poverty and Toil, by Sanders. On the same program Mischa Elman, violinist, played the Beethoven concerto.

LIBRARY OF CONGRESS

Five programs of chamber music were given at the Coolidge Auditorium, at the Congressional Library under the auspices of the Gertrude Clarke Whittall Foundation. Two were by the Budapest String Quartet, which unfortunately this writer was unable to hear, but the remaining three by the Gordon String Quartet were heard. This group (Jacques Gordon and David Sackson, violins; William Lincer, viola; Naoum Benditsky, cello, assisted by Emanuel Wishnow, viola and violin) revealed on all occasions artistry that was magnificent. Their perfect ensemble, sense of style in all compositions, caused spontaneous applause that recalled them many times.

TIBBETT AND KREISLER APPEAR

Dorothy Hodgkin Dorsey presented several recitals during the past month, all with the customary success that characterizes her series. On November 20, Lawrence Tibbett offered a splendid program in which his voice revealed development during the past year, in both quality and volume. The baritone's correct adherence to the text is always admirable. He was competently assisted by Stewart Wille at the piano. On November 22, Kreisler offered a full length program, which consisted of the Devil's Trill (Tartini), Bach's Chaconne, Viotti's A minor concerto, and compositions of Beethoven, Mozart, Debussy-Hartmann, Rimsky-Korsakoff and De Falla-Kreisler. Carl Lamson was at the piano.

GIGLI AND RACHMANINOFF RECITALS

Another singer on the Dorsey series warmly welcomed after an absence of some time was Beniamino Gigli. The robust tenor's performance, practically an operatic one, was done in the true *bravura* of the Italian school. Rachmaninoff, pianist, appeared on December 13 in a program, the substance of which was the Beethoven sonata (op. 81) and twelve Chopin preludes. His own G major prelude, as well as compositions of Liszt, Schubert and Rameau were listed.

On December 11 the Don Cossack Male Chorus (Serge Jaroff, conductor) presented their yearly recital, with customary success. The perfect blending of voices, the rich bassos, and exquisite shading were once more in evidence.

ROGER AUBERT PLAYS

Roger Aubert, Swiss pianist, was presented at the Swiss Legation on December 4. The young pianist, a first prize winner of the Paris Conservatory, offered a program of Liszt, Chopin, Schumann and Liapounoff. He had sound technic, a manner of playing that is straightforward and convincing, and absolute clarity. His Schumann revealed an unusual romantic interpretation that was charming.

On November 21, Conti-Berenguer Management presented Mercado's Mexican Tipica Orchestra at Continental Hall. The Mexicans provided entertainment of a novel nature, and were widely acclaimed by their audience. The dancers and orchestra were costumed in a riot of color and executed the intricate Spanish rhythms as only natives can. G. E.

"AUDIENCE GAVE VENT TO WILD ENTHUSIASM"

HERMAN DEVRIES, CHICAGO AMERICAN

WHEN

JEAN TENNYSON

Sang "TOSCA" with the Chicago City Opera Company

JEAN TENNYSON, a Chicagoan by birth and a globe trotter in her operatic career, has made gigantic strides in her art since the event of her debut with our opera company as Mimi in "La Boheme," a few years ago. Last night in the title role in Puccini's "Tosca" Miss Tennyson surprised even her warmest admirers by giving a performance really remarkable in all of its aspects.

Her Tosca does not resemble other heroines of renown in the Sardou drama, who tremble and cringe before their tormentor—Scarpia. Here is the fearless and powerful woman who fights every inch for the one she loves, and whose every gesture and facial expression have their raison d'etre. She registers emotion without having recourse to large gesticulation.

Wildly Received

Having astonished us by the metamorphosis of her stage evolution, made in the last two years, she proceeded to startle with a tone grown to dramatic proportions, tinged with every hue, and still retaining its former beauty and clarity. In the "Vissi d'Arte" Miss Tennyson expressed the anguish of a tortured soul with accents of despair and passion seldom employed by other sopranos, and which affected the auditors so deeply that an almost awesome silence followed her tragic recital, until the AUDIENCE GAVE VENT TO WILD ENTHUSIASM.

HERMAN DEVRIES, Chicago American, Dec. 2, 1938

Also in Boston

(as Guest Artist with San Carlo Opera Co.)

JEAN TENNYSON made her first appearance in Boston yesterday afternoon as Floria Tosca in the San Carlo matinee of Puccini's opera. A large audience at the Boston Opera House applauded with extreme warmth singers, conductor and orchestra.

Miss Tennyson is certainly the most beautiful Tosca this reviewer has ever seen. No amply-padded diva, Miss Tennyson has the face and figure required if the character is to appear thoroughly realistic. These attributes were further enhanced by the gorgeous costumes she wore, that of the second act especially. Her voice is a warm and pure lyric soprano, with upper tones of amplitude. The "Vissi d'Arte," Tosca's ravishing flight of song, she delivered expressively.

It was to her credit as well, that she did not—as one well-known Tosca used to do—sing this aria lying prone upon the stage, for added dramatic effect. The drama of the moment lies in the music, and the music Miss Tennyson wisely permitted to be heard for itself. She was both applauded and cheered during the afternoon.

C. W. D., Boston Morning Globe, Nov. 21, 1938

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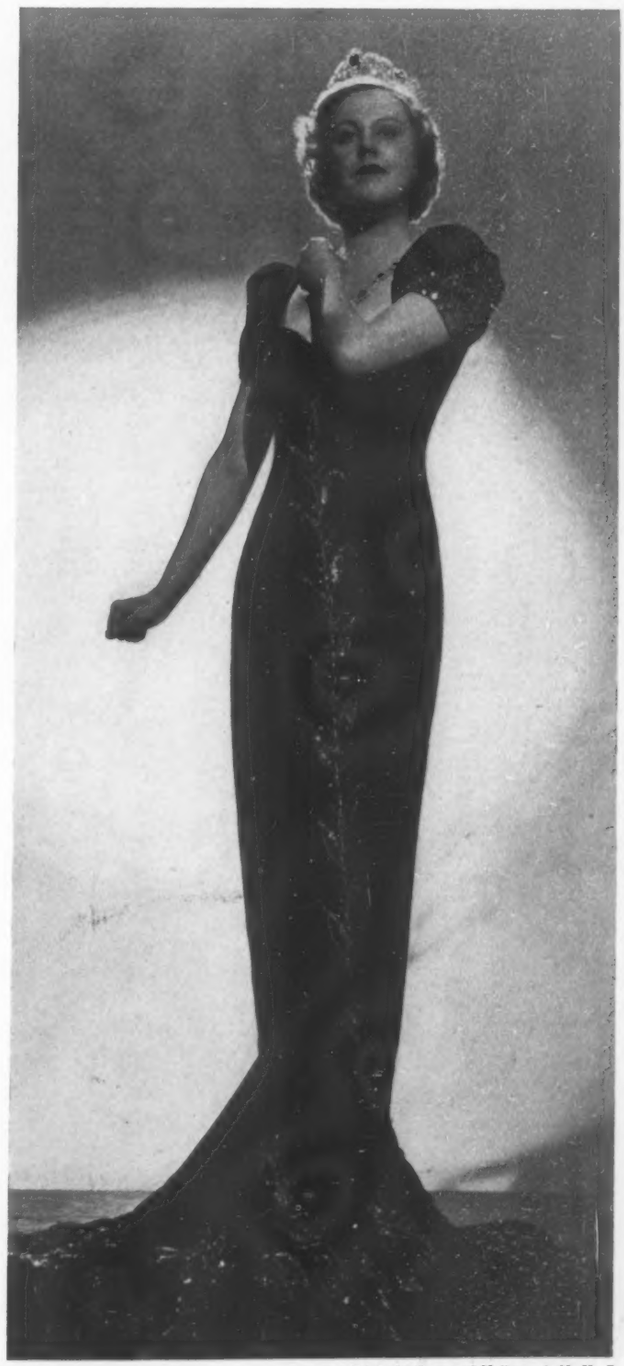

Photo by Bruno of Hollywood, N. Y. C.

Mengelberg's Art Dominates Amsterdam Musical Season

Rachmaninoff, Cortot and Gieseking Appear with Orchestra—French Soprano in Folksongs

AMSTERDAM.—Under the leadership of temperamental Eduard van Beinum (junior colleague of Mengelberg and lately awarded the same title of "First Conductor" of the Concertgebouw) a number of popular concerts preceded Mengelberg's annual series with such soloists as Cortot, Gieseking and Rachmaninoff.

It was a peculiarity of the program that the Frenchman Cortot should appear as Beethoven's herald, and the German Gieseking as Debussy's. Beethoven's first concerto was delivered by Cortot with all the pureness of his much-praised touch, but his phrases were often too much inclined towards subtleties and romance. Gieseking's performance of Debussy's style was perfect.

Rachmaninoff, impetuous and vital, performed his piano-and-orchestra Variations on the well-known Diabelli theme, which also formed the motive for one of Brahms' most beautiful compositions: the Paganini-Variations. Opinions may vary as to the value of the work itself, but whenever Rachmaninoff the composer is interpreted by Rachmaninoff the unique pianist, as happened to be the case in Amsterdam, both are triumphant.

SPLENDID MAHLER

A soprano followed the pianists, Desirée Kurz-Goudstikker, young ex-Austrian who acquired fame at her debut at the Vienna State Opera some time ago. She now reappeared in the Concertgebouw, under Mengelberg, to treat a Dutch public to some of Mahler's most beautiful orchestra songs. Her performance with Mengelberg, himself one of Mahler's most prominent crusaders, afforded pure musical delight and formed quite a Mahler festival.

REMARKABLE RELIGIOUS WORK

A sort of Mengelberg celebration followed: Willem Mengelberg conducting an opus of his highly talented cousin Rudolf Mengelberg. This work, a cantata named Salve Regina, for soprano and orchestra, combines severe chastity of theme and even slight reminiscences to Gregorian patterns of melody, with dynamic powers of deep-felt feeling. It is a perfect synthesis and proof that, even in these days, it is possible to write works of a religious style which can also form attractive and effective pieces of concert music. Hence the applause that greeted the conductor, the composer and the excellent Dutch singer Jo van der Sluys.

FRENCH SONGS

Madeleine Mansion, distinguished French soprano, charmed with a real spectrum of dainty colors in her recital. In songs of Old-French folklore, her art rises to something like a representative character and becomes almost a type. Many of her dance airs from Bretagne and Auvergne create vivid pictures of spontaneous joy and merriment.

RUDOLPH RÉTI

UNDER NEW DIRECTION

CARA VERSON,

lecturer-pianist, is now under the personal representation of May Johnson. Miss Verson specializes in programs of ultra-modern compositions.

Rodzinski Conducts NBC Orchestra

Offers Starokadomsky Concerto and Hindemith Mathis Suite in Broadcast Concerts

At the ninth concert of its present broadcast series on December 10, the NBC Symphony Orchestra had Artur Rodzinski as conductor (in place of the briefly vacationing Toscanini), who led a Russian program with Glinka's Russlan and Ludmilla Overture, Tschaikowsky's fifth symphony, Stravinsky's Firebird Suite, and the concerto for orchestra (op. 14) by Michael Starokadomsky, the last having its first hearing over the air.

The thirty-seven-year-old Russian composer's score (in three parts, sinfonia, passacaglia and toccata) is skillfully written material, reticently melodious, modernly harmonized, and consistently stimulative rather than sensuous. The work on the whole makes a bright and propulsive effect.

Rodzinski's sure musicianship and expert baton technic were demonstrated to the complete satisfaction of the studio audience, which gave him a heartening welcome, especially after the glowing and eloquent interpretation of the Tschaikowsky music.

HINDEMITH SCORE PLAYED

Hindemith's excerpts from his opera Mathis der Mahler were led by Dr. Rodzinski on December 17 with clarified insight, and the score made its points brilliantly, combining the medieval atmosphere with nervous modern dressing in harmony and instrumentation. Hindemith is a German contemporary who has vital things to say in music. When will there be another?

The Mathis fragments have been heard in New York only twice (the other occasion was the American premiere by the Philharmonic in 1934) but should be done at least several times more, as it is not matter entirely grasped without repeated study.

Dvorak's fourth symphony was an ingratiating if not exciting restoration, and its easy course and pretty melodies served as good contrast for the severer Hindemith proclamations. A telling and glamourously played performance of Strauss' Till Eulenspiegel ended this enlivening concert.

L. L.

Viola-Piano Series in Coast-to-Coast Broadcasts

The Sunday series of programs by Milton Katims and Milton Kaye for viola and piano over WOR is now being broadcast over a coast-to-coast network.

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Annual Messiah and Premiere Of Dukelsky Score in Boston

Handel and Haydn Society in Oratorio Hearing—Koussevitzky Leads Concerto Inspired by Apollinaire Verses—Recitals by Flagstad, Anderson and Menuhin

BOSTON.—Another Christmas season has arrived and with it performances of Messiah by the Handel and Haydn Society at Symphony Hall, December 18, and, as a benefit for Faulkner Hospital, on the following Monday evening.

Dr. Thompson Stone conducted. The soloists were Rose Dirman, soprano; Margaret Matzenauer, contralto; Harold Haugh, tenor, and Walter Kidder, bass. The orchestra consisted of about fifty-five Boston Symphony Orchestra men. The organist was William B. Burbank.

The choral singing, under Dr. Stone's authoritative direction, was notably clear, plastic and vital.

The work of all the soloists was likewise pleasurable. Mr. Haugh, who made his Boston debut on the first occasion, impressed by the sonority of his voice and the sound competence of his musicianship.

DUKELSKY SCORE PREMIERED

Returned from their annual visit to mid-western cities, Dr. Serge Koussevitzky and the Boston Symphony Orchestra gave first performances, on December 16 and 17, to the Dedicaces by Vladimir Dukelsky. A species of piano concerto, inspired by verses of Guillaume Apollinaire, Dedicaces was written between 1934 and last spring. It is cast in the traditional three main movements, titled, respectively To the City, To the Country and To the Sea. But there are, in addition, two shorter sections, each involving a soprano obbligato. No reference is made to the sea, incidentally, in M. Apollinaire's verse as translated in the Boston Symphony program books. And the composer, in his analytical note, disclaims any descriptive intent.

The work begins with the complete verse sung by soprano against a light orchestral background, and ends with a few lines of the text repeated. This part, seemingly difficult of intervals, was ably sung by Marguerite Porter, Boston soprano. Jesus Maria Sanroma, pianist of the Boston Orchestra, performed with the utmost *bravura* a solo part full of technical difficulties.

The orchestral texture, especially of the City and Sea movements is complicated, and the trombones and some other instruments are faced with formidable rapid passages. In contrast to the prevailing dissonance and rhythmic exuberance of these movements, is the pastoral quality of To the Country. The composer was present and acknowledged applause from the stage.

The high point of this program was, however, the second symphony of Sibelius, which, at the first of the two concerts, was given the finest performance I have ever heard of this work. For opening number, Dr. Koussevitsky and the Boston virtuosi gave a superb account of Haydn's B flat symphony (No. 102).

RECITALS

Marian Anderson's contralto voice and impeccable musicianship furnished a memorable afternoon at Symphony Hall December 4, in the course of which she sang, to the skillful accompaniments of Kosti Vehanen, old music by Purcell, Veracini and Carissimi; three numbers by J. S. Bach, a Schubert group, miscellaneous items from Bantock, Vehanen and Ravel, and four Negro Spirituals.

At the season's third Boston Morning Musicale at Hotel Statler, December 14, Kirsten Flagstad offered a similarly notable forenoon of song. Her list began with Agathe's Leise, leise from Der Freischutz, by Weber, and included Lieder by Beethoven, Robert Franz, and Strauss, Isolde's Liebestod and the singer's now customary group of songs by Grieg. Edwin McArthur was, as usual, an expert collaborator at the piano.

The past two weeks have also included a violin recital by Yehudi Menuhin, whose powers continue to increase; a program by the Gordon String Quartet—this in a series sponsored by the Medical Bureau to Aid Spanish Democracy; appearance of those accomplished duo-pianists, Bartlett and Robertson; the Boston debut of Giorgio Ciompi, promising young Italian violinist, and the last of the three Youth Concerts ably conducted by Wheeler Beckett. C. W. D.

St. Louis Ensemble Aided by Notables

Rachmaninoff and Kreisler Soloists with Golschmann Forces—Maria Reining Sings Excerpts from Strauss' Arabella with Orchestra

ST. LOUIS, MO.—The month of November afforded musical St. Louisans an unusual array of eminent names in the concert field. Sergei Rachmaninoff, Fritz Kreisler and Maria Reining followed each other as symphony orchestra soloists, and John Charles Thomas sang the opening recital of the Civic Music League series.

Contrary to the usual custom of repeating the same concerto at both performances of a symphony pair, Rachmaninoff, on Friday afternoon, played here for the first time, his first concerto for piano and orchestra and on Saturday evening chose the first concerto of Beethoven. The former, even after a sterling performance, probably explains why the great Russian's second and third concertos are heard so much more frequently than the first. It is merely a matter of suffering by comparison. The Beethoven in this master's hands was a thing of beauty. Vladimir Golschmann's orchestral accompaniments were in perfect accord with the soloist, and his delivery of Mozart's overture to The Elopement from the Seraglio, and Berlioz' Fantastic Symphony fully justified the ovation he received.

Fritz Kreisler performed the Brahms violin concerto at the following concert pair—a work which he has essayed here on previous occasions but never with greater depth of feeling or more profound artistry. It was the accustomed Kreisler at the zenith of his powers. Mr. Golschmann's superbly played offerings were Vaughan Williams Fantasy on a Theme by Thomas Tallis, and Beethoven's seventh symphony.

MARIA REINING WITH ORCHESTRA

Maria Reining made her debut here the following week, this being her second American appearance. Not unlike Jeritza in appearance, the new artist displays a vocal equipment that probably is more compelling than that which she was able to exhibit in the operatic selections she offered. The aria, Glocklein im Thale from Weber's Euryanthe, while not intended for a great vocal show piece was artistically done with its proper dramatic significance and assurance. Her final appearance was devoted to Richard Strauss' opera Arabella, from which she sang the first act monologue and an aria from Act III. This was highly effective music which Mme. Reining sang with authority and judicious use of color and emphasis.

Mr. Golschmann included the orchestral prelude to the third act of Arabella, which sounded quite reminiscent of Strauss' earlier works. A Pastel Sonore by Albert Verley a resident of Paris, had its world premiere at these concerts. This gentle, expressive, and beautifully orchestrated opus was enthusiastically applauded, and acknowledgements were shared by the composer, who happened to be in this country on a business trip, and was invited by his friend, Mr. Golschmann, to attend the premiere. Brahms' variations on a Haydn theme; Mozart's G minor symphony, and Leonardi's transcription of the overture to Bach's cantata (No. 26) completed the varied and interesting program.

THOMAS IN CIVIC LEAGUE RECITAL

John Charles Thomas, opening the Civic Music League series, gave one of his stirring song recitals to a capacity audience in the Municipal Opera House. In top form, Thomas with his usual generosity sang many extras after a lengthy program of arias and songs of many nations. Carroll Hollister was again Mr. Thomas' co-artist.

Dr. Sigmund Spaeth appeared at the Principia as the fourth attraction on this school's concert course, giving a discourse on What We Hear in Music, and kept his audience amused and interested in some of his tune detective work, together with many anecdotes and instructive phases of music. O. C.

Bartlett and Robertson to Make Second Town Hall Appearance

Ethel Bartlett and Rae Robertson, duo-pianists, give their second and concluding Town Hall, New York, program on January 8. Bach, Schumann, Chopin, Debussy, Infante, Granados, De Falla and Lecuona works are listed. They leave for England in February, after having completed their tenth American tour, and spend the next eleven months touring the British Isles and the Continent. They return to the United States in January, 1940.

GARI SHELTON

PIANIST

in

Annual

NEW YORK RECITAL

at

Town Hall

December 6, 1938

"Gari Shelton, gifted and capable pianist, was heard at Town Hall last night and gave pleasure to many listeners. He began with a polished stylistic reading of Scarlatti's Pastorale and Capriccio, and followed it with an eloquent and technically efficient reading of Bach's G minor Organ Fugue."—*Grena Bennett, New York American.*

"There was a fine sense of tonal values in Tausig's transcriptions of a Pastorale and Capriccio by Scarlatti, and the phrasing here and elsewhere was crisp and neatly modulated. He traced the voices in the Bach organ fugue in G minor (transcribed by Samaroff) clearly and firmly through all their winding extensions, bringing the composition to a broad finish. In the Schumann Fantasie—the chief number on the program—Mr. Shelton had the style, touch, lyricism, and the nuance for the lyrical and meditative passages."—*L. B., World-Telegram.*

"He has a formidable amount of sheer finger dexterity, he has ease and assurance at the keyboard, he produces a tone at once sonorous and vari-colored. Moreover, he has taste in the performance of his music, and possesses an undertsanding of how to make his impression of a composer's pattern audible to the listener."—*New York Sun.*

"Technically he is very well equipped; his performance showed consistent accuracy and clarity of medium, while bravura passages were executed with neatness and brilliance. Dynamic shadings and nuances of tempo were judiciously set forth."—*F. D. P., New York Herald Tribune.*

"In the Ravel Sonatine he seemed to be in sympathy with the thought and manner of the composer. His tone was smooth and insinuating and technical facility was the medium for conveying the substance of the score."—*H. Howard Taubman, New York Times.*

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NEW YORK — JANUARY 1, 1939 — No. 2978

With the arrival of 1939, this publication enters its sixtieth year. These have been stirring times, with much that is new taking the place of the old; but the Musical Courier holds steadfast its purpose to serve the best interests and ideals of the musical art.

—o—

It is good to know that 968 musical works, the work of 158 creators, have been presented by the Composers' Forum Laboratory (a part of the New York City Federal Music Project), since the year 1935. The non-paying audiences received pleasure and the composers received plaudits.

—o—

The Hot Clubs of America have a National Advisory Board, under the presidency of Benny Goodman, who asks consideration from "all sincere and intelligent students of swing." Ahem!

—o—

Life Goes to a Musical Party

The illustrated weekly Life, in its issue of December 12, gave a handsome series of pages to the progress of music in our American scene. Its photographers scurried to leading musical cities of the country and returned with a batch of illustrations of the New York Philharmonic-Symphony Orchestra in action, the renowned teachers of the Curtis Institute of Music at work with their charges, children's music study being done according to the modern methods at New York's Dalton School, and many other illustrations tending to show the spread of the tonal art among all portions of our citizenry.

Accompanying these exhibits is optimistically toned text matter setting forth the discovery that "ten million Americans are becoming musically literate. . . . Ten million, mostly public school children, are studying music." There is announcement of the fact that "millions of Americans actually play instruments"—as if this constituted news matter of great novelty and surprise. We are also told that "the sale of band instruments has quadrupled in the past twenty years, doubled in the past five." There are 156,000 school bands and orchestras and 200 local symphony orchestras. "The Federal Music Project has given millions of music lessons to young and old."

Life sees a moral in this plethora of musical endeavor. It says: "The depression of the 1930's may go down in future history as a turning point in American musical education. Forced to seek their own inexpensive devices for amusement, Americans have dusted off their pianos, brought neglected violins out of closets and, in their use, have recovered a long-forgotten delight."

While agreeing that there is something to be said for this as part of the explanation, we hope that it is not cheapness alone that has drawn many new musicians from the amateur ranks. If that were all—and we do not believe that Life would maintain this to be the case—the next boom might see the instruments all packed away in camphor balls again.

We should like to believe that the musical gains of the last few decades are permanent, that they are part of a suddenly reawakened delight in making of music. The public schools did a great job when the educative councils solemnly reinstated music as a practical, worthwhile study, when curricula were being revised with the socialization of pupils' work as a goal. This combined with the great improvement and diversification of public school teaching methods to place the learning of vocal music or of some instrument within the economic budget of the average family's offspring. The result has been seen in the sweeping harvest of young musicians that has been turned out in the last decade.

Is it too far-fetched to envision, as a result of this new and widespread training in the technic of music, the development of a highly significant school of composers within the next half century? One of the prerequisites of such a development is the existence of a substantial part of the people who read and write music with the same ease and naturalness as they indite letters or read books. So long as the composer has to be trained as a sort of anomaly, a man verging from the norm who practices an erudite and strange art, not quite practical nor suited for everyday expression, so long is his music likely also to exist in a void, out of touch with the world around him.

It is a wholesome sign that music in this country is no longer to be the exclusive possession of a few. Because when the average American begins to express himself in these terms, instead of having a few songsmiths do it by means of popular ballads, a real native speech, however homely, will be evolved.

—o—

Faust on the Skids

An inkling of the terrors that may lie in wait for future generations of opera-goers is found in the alleged determination of Gertrude Stein, the lady who has introduced a new *da capo* principle into English writing, to submit the Faust legend to her gentle tinkerings. Miss Stein is reputed to be readying the script, as they say on Broadway, for no less a composer than Lord Berners—and as he has done some impish work in the past, this would seem to be a promising collaboration.

Miss Stein reports that it will go much as follows, according to the Associated Press: "Faust sells his soul over and over again hoping to go to hell. He kills his boy and dog to really sin and . . . is turned into a young man. But Marguerite denies he is Faust and because he cannot prove it he finally just fades away. Yes, it is rather amusing." Marguerite is not sentimental in the Stein libretto; "she just gets bitten by a viper."

All this probably indicates the diminishing esteem in which the male is held by modern woman as she grows more and more aggressive. The traditional Faust really was something of a menace to the village maidens after his metamorphosis. Gounod erected a best-selling opera score on such a flimsy framework, But we suppose that after the Stein-Toklas duumvirate has finished with this tasty tabloid tale of medieval days, there will not be many pieces left for historians of a later day to salvage.

ACA vs. ASCAP

An issue is joined in the bulletin of the American Composers Alliance when it sums up its version of negotiations with the American Society of Composers, Authors and Publishers concerning the protection of American composers' performing grand rights. As will be recalled by those interested in this field of activity, the former organization came into being a year ago with the following avowed purpose: "To secure payment of adequate royalties for performance of music by serious composers in America and to establish minimum fees for such performances" and "to establish reciprocal relations with similar foreign societies for the mutual collection of such royalties as are now unprotected."

The statement is made that ACA realized ASCAP "was already collecting such performing fees in the field of radio for a minority of its members, the so-called standard composers." An earlier announcement of aims said that "as a fellow society of ASCAP, the Alliance will protect the composer in every field not now covered by that organization, such as symphony orchestras, opera companies, choral societies, chamber music organizations, instrumental soloists, recitals, music clubs, schools and colleges, dance recitals and the movies." In this way, the ACA expected that "without conflict of interest a composer may belong to both ASCAP and the Alliance."

Now the Alliance Bulletin takes ASCAP somewhat to task for not boisterously welcoming its appearance in the same field which the ASCAP, through its grand rights committee, also plans to organize for the protection of American composers of major serious musical works. It avows that the ACA executive board, having looked over the situation, is convinced "of the impracticability of collecting these rights in any completely effective sense without the cooperation of the older society." This is because ACA could "exact performing fees from every user of serious music only if we can pool the performance rights of every piece of copyrighted music, American and European." In the American field, ASCAP already controls many composers' rights. "Secondly, ASCAP, through its affiliation with the international Cartel of Performing Rights Societies, holds the key to the simple solution of reciprocal protection for serious music as it affects Americans in Europe and Europeans here," states the bulletin.

Now, why should the older society turn all these rights over to a newcomer—as the ACA rather amazingly suggests—which has not yet proved its ability to collect such fees, although the ASCAP has abundantly shown that it can do so? By its own confession, as set down in the bulletin, the ACA is at present concentrating its benevolent attention on works by its composer-members which are still in manuscript. The ASCAP, on the other hand, bases its membership requirement in large part on the standing of a composer as shown by works published.

May it be that the newer organization provides a safety-valve for the plaints of such creators as can not achieve membership in the ASCAP? The works (MS. or not) penned by these composers may mount to high totals, and it is natural that they should want to protect the rights to such performances as they may attain. But is it not a little presumptuous for such a young organization, including in its ranks many of the less often performed musicians, to demand an accounting from one which numbers as members the best known and most often heard composers of the day, for whom it is collecting appreciable fees for performances annually?

While the aims with which the ACA was formed, as set forth a few paragraphs previously, are all worthy ones—if they can be achieved by it—the question remains as to whether its formation was either wise or opportune. The ASCAP had then in mind, if it had not already announced, the purpose of expanding its field to include just such activities as the new group purposes to protect. And with its vastly greater organization in Europe and this country it is better fitted to do so.

Rather than attempt to work at cross-purposes with the program of the older organization, ACA would gain happier results by cooperation.

VARIATIONS

By Leonard Liebling

All of us had been wondering a bit as to what the New York World's Fair intended to do in the way of exhibiting American music and musicians. No official statement was forthcoming until December 20, when Mayor La Guardia made public some facts regarding contemplated performances and those who are to take part in them.

One learns from him that the Fair "will have a six-month musical festival the like of which has never been presented anywhere, at any time, in the world"; and consisting of a Wagner Cycle by the Metropolitan (at that opera house) and series by the Paris Opera, Glyndebourne Opera and Budapest Opera. Orchestral concerts are to be given by the New York Philharmonic (Barbirolli) and the orchestras of Philadelphia (Stokowski, Ormandy and Enesco), Boston (Koussevitzky) and Minneapolis (Mitropoulos). Individual recitals are scheduled for Flagstad, Tibbett, Heifetz, Kreisler, Rachmaninoff, Hofmann, Menuhin and others to be announced later. The Cincinnati May Festival Chorus and Orchestra have been booked, and further choral societies are in prospect. Choreographic groups and soloists from Europe include the Leningrad Ballet, Polish Ballet, Ballet Russe. No American dance companies are on the list so far announced by Mayor La Guardia, who explained also that the entire music program will be supplementary to the Fair but staged principally in New York City proper, at the Metropolitan and Carnegie Hall.

The Mayor added that the music incidental to the Fair would be "an educational opportunity and a life opportunity for every music student in the country, and without such a project the Fair would be unthinkable." He credited to Olin Downes (director of music for the exposition), the selection and arrangement of performances already determined upon. As a practical adjunct to the music festival and a means to help defray its $1,200,000 expenses, a book will be published, to be called The History of Music in America, in which business men will be asked to advertise at the rate of $2,500 per page.

It seems premature for outsiders to pass judgment on the foregoing incomplete scheme, but even as it stands, the roster offers points for interested questioning.

How much of the $1,200,000 is to go to native Americans? How many of them—particularly of the younger division—are to sing, play, dance and conduct at the festival, and be paid? How largely will compositions by Americans figure on the programs? In general, what novelties are promised which do not belong to a regular New York musical season? Why the Paris and Budapest Opera (both admittedly second-rate or worse) when we have the glamorous Metropolitan and Chicago organizations and the useful San Carlo? If the Minneapolis Orchestra, why not also symphonic representation from Chicago, Cleveland, Washington, St. Louis, Pittsburgh, Detroit, Kansas City, Indianapolis, and the Pacific Coast cities? Is chamber-music planned? Are concert bands to be heard? (Goldman will do fifteen weeks at the San Francisco World's Fair).

One even wonders whether the characteristic entertainment bands that discourse our typical American light music might be overlooked. Are Whiteman, Waring, Goodman, Ellington, Calloway, Vallee, Lyman, not eligible?

Doubtless all those questions, and many more that are asked constantly, will be answered by Mr. Downes and the other executives when they put forth their completed schedule of musical events for the Fair. However, until then, the musical almanac promises wide, intensive discussion and conjecture.

Elizabeth, N. J., December 20, 1938.

Dear Variations:

I wonder if this classic tale has ever reached your ears. It happened quite a few years ago, when the Elizabeth Elks were arranging a benefit performance for the Crippled Kiddies Fund, and I was a member of the committee.

Mickie Walker and Georgie Ward, the fighters, were both Elizabeth boys, and a fight was being arranged between them. Terms were being discussed with much dickering by the managers, typical New York promoters whose horizons were limited to the world of sports. It was finally suggested that the match be run on a percentage basis, but the manager of Ward, still doubtful of the financial aspect, inquired as to the receipts which might be expected. The committee, having no doubt as to the success of the enterprise, stated so without hesitation, adding as a fillip, "Why, two weeks ago we had Fritz Kreisler here and we had an audience of over two thousand." "Fritz Kreisler?" repeated Ward's manager. "Never heard of him. Local boy, eh?"

With my best regards,

Sincerely yours,

AUGUST MAY,
Conductor, Elizabeth Philharmonic Society.

In London, Dr. Alfred Loewenberg sits guarding his precious manuscript called Annals of Opera, and publishers regard it with caution and even fright. The book covers a period of nearly 350 years (from 1594 to 1938) and lists and discusses about 4,000 operas—Dr. Loewenberg says that between 50,000 and 60,000 have been composed during that time.

The late John Towers issued a volume cataloguing many thousands of operas, but he merely gave the names of those works and their composers. The Loewenberg research adds the exact dates of first performances in all countries, the different versions and translations, bibliographical notes on music and librettos, and the "life story" of each opera from its initial production up to the latest restoration. The pages are arranged chronologically from Peri's 1597 Dafne to the 1938 Daphne by Richard Strauss, and offer besides, a general bibliography, also extensive indexes of titles, composers, librettists and towns. In short, the Loewenberg industry and patient thoroughness make a lazy and unstatistical writer like myself feel altogether dizzy.

For instance, should you wish to know about the operas produced in 1799—to name a year at random—you will find Loewenberg telling you that none of them was to survive in the full sense, none familiar even by repute to the average opera-goer of today. Nevertheless the author's record is not the less interesting for that.

The first of the 1799 operas was Salieri's Falstaff, performed at Vienna on January 1. How many readers, how many even among professed Beethovenians, can say what the connection is between Beethoven and this Falstaff? Well, he took from it the theme of his B flat variations for piano, La stessa, la stessima. Salieri's Falstaff did not have a very glorious career. Dresden gave it in Italian, Berlin in German, and then the world dropped it. But through Beethoven it has contributed to living music.

Also in January, 1799, was produced Fioravanti's Le cantatrici villane, at Naples, a work that enjoyed a European success. For forty years it was regularly sung at Vienna, Paris and in Russia; for seventy years in Italy. London saw it in 1842. There have been restorations in Germany in the present decade. Other temporarily successful operas of 1799 were by Dalayrac, Paër, Berton, Mayr, Méhul, Müller and Süssmayr. Beethoven wrote variations on a theme from Süssmayr's Soliman II.

It has not been my good fortune to see the manuscript of Dr. Loewenberg's book, but Richard Capell, of the London Daily Telegraph, describes it at length in that newspaper (October 15, 1938) and Dr. Loewenberg writes to me about it. As he could not get a venturesome publisher for Annals of Opera, he is undertaking the issuance himself, on an advance subscription basis, through Otto Haas, antiquarian bookseller, 49a, Belsize Park Gardens, London, N.W.3. Write to him and place your order at the price of £3 3s., until May 1, 1939. The subscription closes then, and the price will be raised to £4 4s. The work in one volume will have about 750 pages, large octavo. Publication (if 250 subscriptions are obtained) is to take place in 1939. My own order goes to London by the current mail. Enough said.

M. B. H. communicates: "I was interested in your recent titular list that made the names of some current new books suggest musical allusions. Might I add to them with these further thoughts?"

Alone—Bach
Touched with Madness—Swing.
This Is My Country—Lotte Lehmann.
Such Sweet Compulsion—Encores.
Music is My Faith—Toscanini.
This Was a Poet—Debussy.
Back Where I Came From—Stravinsky.
Power—Musical Unions.
American Quest—A native Isolde.
Here I Stay—Musical refugees in the U. S.
Grandma Called It Carnal—Strauss' Salomé.
Big Show—Metropolitan Opera.
Growth of a Man—Menuhin.
As Once You Were—Richard Strauss.
It Is Later Than You Think—Götterdämmerung.
A Star to Steer—Musical Courier.
They Found a Way—Metropolitan Opera Guild.
What's In It For Me—Stokowski.
No Star Is Lost—Managers.
Flight into Oblivion—Gatti-Casazza.
With Malice Toward Some—Critics.
I'm Not Complaining—Flagstad.
In Friends We Trust—Debutants.
Meek Heritage—Assistant conductors.

I liked Great Lady recently at the Majestic Theatre in New York, a biographical play dealing with the girl born Eliza Bowen, later to become Elsa de la Croix, and then Madame Stephen Jumel, whose mansion still stands in Van Cortlandt Park, upper New York. The libretto is by Earle Crooker and Lowell Brentano, the music by Frederick Loewe, who contributes a tuneful and atmospheric score. The leading role featured Norma Terris, best remembered for her acting, singing, dancing and mimicry as Magnolia in Show Boat. Miss Terris has made remarkable progress since then, with amplified voice and matured art in histrionics, her role ranging from early romping womanhood to gentle old age. She made the play a really worth while experience, assisted by an unusually fine cast including Tullio Carminati, Irene Bordoni, and Helen Ford.

By the way, have you been listening carefully, between laughs, to the music which Walt Disney now uses for his inimitable comic films? It is of extreme cleverness, symphonically descriptive and perfectly synchronized with the action of the stories. To put it in the lingo of the moment, the scores reach a new high in artistic movie music. Don't miss the chance to see and hear Ferdinand the Bull, The Farmyard Symphony (a side-splitting travesty on grand opera) and The Ugly Duckling, all in the best Disney vein, and shown in beautiful color.

Thomas Lang writes all the way from Penobscot, Me., to ask: "Isn't it strange that neither California nor Florida have thought to use for a State song the Mignon aria, Knowest Thou the Land Where the Citron Blooms?" It is especially strange because Variations suggested the same thing just six years ago on this page.

A Happy New Year to readers of the Musical Courier, and thanks for all the kind holiday cards and good wishes received from them by this department.

Simon Snooper nominates to the niche set aside for the most gracious lady of the tonal world, Kirsten Flagstad. Her birthday was December 12 and so she gave a party in the supper room of the Metropolitan after the performance that evening to the working staff of the opera house. The ushers, the stage hands, the cleaning women and all other employees, numbering nearly 400, drank and dined until the early hours. Now that's what I call a real birthday party!

* * *

A gentleman from Georgia queries me as follows:

Dear Simon:

I was anxiously awaiting your impressions of the opening of the "Met." The reason is that I wish to find out if you encountered Geraldine Farrar there. For in all of the pictures of the house I have seen a person who looks very much like "Gerry." In the picture in the Musical Courier for December 1, which was also printed in Life for December 5, if you will look closely at the woman who is in the second seat from the right in the middle section, I believe you will find it to be Miss Farrar.

You may have missed Miss Farrar at the opening and again I may be mistaken. Please let me know either in a letter or in the magazine whether I am or am not mistaken. Thank you.

Sincerely,

JAMES M. ALFONTE

Simon Snooper has gazed and gazed at the fair lady indicated in the photographs and he is unsure whether it is a picture of "Gerry" or not. No one can tell him certainly that Miss Farrar was present at the opening night or not. From what I learn even "Gerry" doesn't remember.

So please, if anyone can furnish affidavits to the effect that Miss Farrar attended the opening of the Metropolitan Opera on November 21, 1938, will he or she send authentic documents so testifying, that Mr. Alfonte's dilemma may be solved?

Eugenia Buxton and Dolores Hayward entertained at Hampshire House in honor of their friends Dr. and Mrs. Philip Sandblom from Stockholm, Sweden. When I arrived at the party, I found the attractive hostesses surrounded by an elaborate buffet and celebrities. In addition to Miss Buxton's American manager, Richard Copley and his associate, Rae Halmans, her European manager and his wife, Mr. and Mrs. Eric Simon, I spotted in my delirium Dr. Stanley Leland, her doctor in America; Isabella Van Meter of Time; Irra Petina from the Metropolitan; John Chapman, columnist and his wife; Horace Johnson, John Majeski, Mr. and Mrs. Frederick Stephens, Mr. and Mrs. Carl Gerdau, Mrs. J. J. Tunney, Mr. and Mrs. John Rowland, Mrs. George Lauder, James Fassett, H. Calvert, Quaintance Eaton, Irene Lockwood, Helen Adam, Thomas F. Walsh, Frederick B. Kellogg and Mrs. J. L. Schaefer, mother of Mrs. Sandblom.

By the time Eugenia started to show the colored motion pictures of her European tour, I was seeing so many people double, I hid in a closet with the raincoats. What happened then I've forgotten entirely.

* * *

The day the Town Hall Music Committee presented an illuminated parchment to Rosalyn Tureck in tribute for the Town Hall Young Artist Award, I stumbled into the reception room by accident, thinking I was on my way to the bar for a quick one.

As you will see by the photo on another page of the Musical Courier, taken that day, there was a lot of excitement and Rosalyn was the centre of it all. Though I pleaded to be allowed in the picture I was rudely repulsed and together with Charlie Wagner, Ed. Snowden, Lulu Breid, Margaret Tureck, Frank Perkins, Julian Seaman, Ken Klein, Horace Johnson, stood meekly in the background while the camera man snapped Mrs. Hermes Fontaine, Mrs. F. C. Muschenheim, Mrs. Arthur Reis, Mrs. Frederick Steinway, Mrs. Theodore Steinway, George V. Denny, Jr., and Miss Tureck.

* * *

Imagine Fritz Kreisler in Gallagher's Steak Emporium eating boiled tongue. That's what I saw. And, say I, it was an anachronism.

* * *

Speaking of eating, you've got to hand the pastry to the management of the Russian Tea Room. Not content in entirely corralling the musical gourmands of Manhattan, as they emerge from Carnegie Hall's front portal, with their exotic cuisine for lunch and dinners, the restaurant boys have opened the Casino Russe right next to Carnegie's back door on Fifty-sixth Street. In other words, the Russians get musicians coming and going.

For those who want musical food, the Casino Russe is the place. There in one of the most beautiful supper rooms in New York, there are a dance orchestra, singers and instrumentalists, and there are intriguing and tantalizing viands.

* * *

What's this my friends tell me? Fred Riesberg so excited on Christmas Day that he was found shouting "No El, No El" while stomping down Sixth Avenue.

* * *

This year I'm veddy, veddy excited. I've received enough Christmas cards at last to paper my spare bedroom. The biggest and best for that pet place over the Franklin stove is the card Colette D'Arville sent me. It's just the right size, and I'm thrilled.

Thank you so much, all my bosom friends, for your largesse. My guest bedroom will be just too, too beautiful. I can hardly wait for you to see it.

(Cartoon by Edgar Allen, Jr.)

"That's plagiarism—I played the very same piece at my last concert!"

I SEE THAT

Benjamin Grobany, baritone, sang five groups of songs at his December 19 recital in the Philadelphia Academy of Music.

* * *

Jessica Dragonette, concert and radio soprano, sang at the Diamond Jubilee of Xavier Alumni Sodality in the Waldorf-Astoria Hotel, New York, on December 11.

* * *

Alma Milstead, soprano, has concerts scheduled in Richmond and South Hill, Va., both re-engagements. Her Town Hall, New York, recital was on December 30 with Edwin McArthur at the piano.

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Mischa Elman, violinist, is soloist on January 6 and 7 with the Indianapolis Symphony Orchestra.

* * *

Dorothy Crawford concluded her California tour in her original sketches when she appeared on December 16 at San Luis Obispo.

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Bruna Castagna, Metropolitan Opera contralto, is soloist on January 10 with the Trenton (N. J.) Symphony Orchestra.

* * *

Paul Althouse, tenor of the Metropolitan Opera, was soloist on December 1 and 2 with the Kansas City Philharmonic Orchestra.

* * *

Frieda Hempel, former Metropolitan Opera soprano, just returned from Europe, gives a Town Hall, New York, recital on January 6.

* * *

Jose Iturbi, *en route* to the Pacific Coast to be soloist with the San Francisco Orchestra and in recital there and in Los Angeles, was heard on December 17 in San Antonio, Tex., for the Friends of Music. With his sister, Amparo Iturbi, he recently gave a first joint recital of the season in New Haven, Conn. They plan a spring tour, Amparo Iturbi appearing on April 17 for the Woman's Auxiliary of Upsala College, East Orange, N. J.

* * *

Bidu Sayao, soprano, following a tour, made her first appearance of the season at the Metropolitan Opera in the title role of Manon on December 8. On January 19 she is to be heard at the musicale of the Haarlem Philharmonic Society at the Waldorf-Astoria Hotel, New York.

* * *

Recent appearances of Elizabeth Wysor, contralto, have been in Indiana, Pa., and Kinston, N. C.

* * *

Beatrice MacCue, contralto, on December 5, sang for the guests of the Brooklyn (N. Y.) Home for the Aged.

* * *

Felix Robert Mendelssohn conducts the Queens Chamber Orchestral Society in Carnegie Chamber Music Hall, New York, on January 12 with Milton Berman, violinist, as soloist.

* * *

William Penny Hacker, conductor of the Albany (N. Y.) Philharmonic Orchestra, plans a February concert. As pianist, Mr. Hacker tours Kansas in March and later makes six appearances in Ohio.

* * *

Mischa Levitzki, pianist; Gladys Swarthout, mezzo-soprano, and Lawrence Tibbett, baritone, of the Metropolitan Opera, participated at the dinner to Lotte Lehmann, soprano, at the Hotel Astor, New York, on December 20.

* * *

The Manhattan Light Opera Company (Lorus Hand, director), presented an Evening of Song at the Hotel St. George, Brooklyn, N. Y., December 20.

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Glenn Darwin, NBC baritone, was soloist at the December 14 concert of the Morning Choral Society in the Brooklyn (N. Y.) Academy of Music singing Lieder, Spirituals and English and American items.

* * *

Lare Wardrop played oboe with the Dirk Woodwind Quartet in a concert at the Detroit Art Institute December 3. The program consisted of a Mozart piano quintet and the Paul Juon quintet with Gizi Santo, pianist.

* * *

Josef Wagner, pianist-composer, was represented on a Bennington College, Vt., program by his Divertimento for violin, viola and cello, which is also scheduled for Cleveland, O., this season.

* * *

Lilias Mackinnon, music memorizing specialist, arrives in New York from London this month and gives a program of Russian piano works at Boston University School of Music and four lectures in Buffalo.

* * *

Artists from the La Forge-Berúmen Studios participated at vesper concerts at the Stamford (Conn.) Congregational Church recently. Stuart Gracey, baritone; Harriet Versaci, coloratura soprano; Harrington van Hoesen, baritone; Frank Versaci, flutist, and Mabel Miller Downs, soprano, were heard at three programs with Frank La Forge, composer-pianist.

* * *

Leonard Stocker, baritone, following his recent recital for the Studio Club, New York appeared at Monticello College, Godfrey, Ill., on December 9 and in Messiah at Shurtleff College, Alton, Ill.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening.

Sunday, January 1
Philharmonic-Symphony Society, Carnegie Hall (A)

Monday, January 2
Cosme McMoon, pianist, Town Hall (A)
Budapest Quartet, Benny Goodman, clarinetist, Town Hall 5:30
Kirsten Flagstad, soprano, Carnegie Hall (E)
Heinz and Robert Scholz, duo-pianists, Town Hall (E)

Tuesday, January 3
Ernest Schelling, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, January 4
Philharmonic-Symphony Society, Carnegie Hall (E)
Frank Sheridan, pianist, Town Hall (E)

Thursday, January 5
Boston Orchestra, Carnegie Hall (E)

Friday, January 6
Philharmonic-Symphony Society, Carnegie Hall (A)
Marian Anderson, contralto, Carnegie Hall (E)
Frieda Hempel, soprano, Town Hall (E)

Saturday, January 7
Isidor Achron, pianist, Town Hall (A)
Boston Orchestra, Carnegie Hall (A)
Trio of New York, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, January 8
Ethel Bartlett and Rae Robertson, duo-pianists, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Budapest Quartet and Emanuel Feuermann, cellist), Town Hall, 5:30
Marcel Maas, pianist, Alfred Du Bois, violinist, Town Hall (E)
Ukrainian Chorus and Dancers, Carnegie Hall (E)

Monday, January 9
Joseph Szigeti, violinist, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)

Tuesday, January 10
Margaret Sittig, violinist, Steinway Hall (A)
Carol Moorland, pianist, Town Hall (A)
Rudolf Serkin, pianist, Carnegie Hall (E)
Gertrude Pitzinger, mezzo-soprano, Town Hall (E)

Wednesday, January 11
Robert Kitain, violinist, Carnegie Hall (E)
Rosalyn Tureck, pianist, Town Hall (E)
Arvida Valdane, soprano, Steinway Hall (E)

Thursday, January 12
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 13
Philharmonic-Symphony Society, Carnegie Hall (A)
Ellen Repp, contralto, Town Hall (E)
American Symphony Orchestra, Carnegie Hall (E)

Saturday, January 14
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Evelyn Swarthout, pianist, Town Hall (A)
Josef Lhevinne, pianist, Carnegie Hall (A)
New York Banks Glee Club, Town Hall (E)
Mischa Goodman, violinist, Carnegie Hall (E)

Sunday, January 15
Harold Bauer, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Gertrude Pitzinger, mezzo-soprano, Town Hall, 5:30
Guila Bustabo, Town Hall (E)

Monday, January 16
Frederic Dixon, pianist, Town Hall (A)
Beethoven Association, Town Hall (E)
Argentinita, dancer, Carnegie Hall (E)

Tuesday, January 17
Pasquier Trio, Town Hall (A)
Flora Nielsen, soprano, Town Hall (E)
Jussi Bjoerling, tenor, Carnegie Hall (E)

Wednesday, January 18
Marie Montana, soprano, Town Hall (A)
Yehudi Menuhin, violinist, Carnegie Hall (E)
Alexander Kipnis, basso, Town Hall (E)

Thursday, January 19
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 20
Philharmonic-Symphony Society, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)
Alix Young Maruchess, violist, Steinway Hall E)
John Kirkpatrick, pianist, Town Hall (E)

Saturday, January 21
Leonora Cortes, pianist, Town Hall (A)
Mischa Elman, violinist, Carnegie Hall (A)
Bach Circle, Town Hall (E)
Gladys Swarthout, mezzo-soprano, Carnegie Hall (E)

Sunday, January 22
René LeRoy, flutist; Albert-Leveque, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Walter Gieseking, pianist, Town Hall (E)
New Friends of Music Orchestra, Alexander Kipnis, basso, Town Hall 5:30
Jovita Fuentes, soprano, Guild Theatre (E)
Helen Lanier, soprano, Steinway Hall (E)

Monday, January 23
Elena Cavalcanti, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Kerstin Thorborg, contralto, Town Hall (E)

Tuesday, January 24
Eugenia Buxton, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, January 25
Richard Tauber, tenor, Town Hall (E)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Thursday, January 26
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Ania Dorfmann, pianist, Town Hall (E)
Lambros D. Callimahos, flutist, Carnegie Hall (E)

Saturday, January 28
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Gertrude Pitzinger, mezzo-soprano, Town Hall (E)

Sunday, January 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Andres Segovia, guitarist, Town Hall (A)
New Friends of Music, Stradivarius Quartet, Ernst V. Wolf, harpsichordist, Eva Heinitz, gamba, Town Hall 5:30
Ana Drittel, cellist, Town Hall (E)

Monday, January 30
Renaissance Quartet, Barbara Farnsworth, mezzo-soprano, Town Hall (E)
Efrem Zimbalist, violinist, Carnegie Hall (E)

Tuesday, January 31
Alexander Brailowsky, pianist, Carnegie Hall (E)
Dessoff Choirs, Town Hall (E)

MUSICALES

Union Theological Seminary Advent Music

Seventeen organists played, and eleven conducted Handel's Messiah in the annual performance at Union Theological Seminary, New York, on December 12, all being students of the School of Sacred Music under Dr. Dickinson, candidates for the degree of Master of Music. The Seminary Motet Choir was assisted by Corleen Wells, soprano; Viola Silva, contralto; Harold Haugh, tenor and Frederic Baer, baritone. A full congregation heard the work with devotional attention, and one noted the lively tempi of the choruses, the ability of the solo singers and the generally good ensemble. One must mention the manly, reliable voice of Frederic Baer, and the fluent singing of Miss Wells.

Conductors of the work were:
Harry J. Tomlinson, Jr., Robert Magin, Theodore Schaefer, Samuel T. Burkhard, Katherine R. Stackel, Lura F. Heckenlively, Maynard H. Berk, Ada Broady, William H. Schutt, Laurence H. Spencer, G. Russell Wing.

Organists were:
W. Lindsay Smith, Jr., William H. Schutt, Henry L. Brooks, G. Russell Wing, Maynard H. Berk, Joseph W. Grant, Margaret Whitney Dow, Robert Magin, Eleanora L. Patterson, G. Russell Wing, Margaret MacGregor, Margaret Jamison, Lura Heckenlively, Theodore Schaefer, Maynard H. Berk, Margaret MacGregor, Evelyn F. Dodson.

The annual candle-light service in James Chapel on December 19 was attended by a crowded congregation, with Dr. Dickinson and Russell Wing, organists, the Children's Choir and the Gallery Choir, numbering 100 singers. It was a notable occasion. F. W. R.

Song List by Alexander Center

Alexander Center, tenor, displayed a command of soft, high and middle register tones in his December 11 matinee program in the Carnegie Chamber Music Hall, New York. His list embraced arias of Bizet, Handel, Massenet, Lalo and Halevy as well as a group of songs by Ariadne Holmes Edwards and others. Mr. Center proved a well-schooled singer, style marking his work, although a greater range of color might have enhanced his effectiveness. Mallory Slate was at the piano. R. J.

* * *

Liederkranz Orchestra and Chorus in Program

The Liederkranz Orchestra of eighty players gave their winter concert at the Hotel Plaza, New York, on December 10. A large audience heard with interest the overture to Barber of Seville (Rossini), excerpts from Lohengrin, and the suite from Snow Maiden (Rimsky-Korsakoff), played with *bravura*, unity and effectiveness. Conductor Francis Buebendorf was repeatedly recalled. Hortense Monath, pianist, played the Beethoven C major concerto with poise, the orchestra ably assisting. Choruses were sung in German by the male group conducted by P. H. Boergermann with vivacity and musicianship. John A. Craft made a hit with a tenor aria (Pagliacci) and songs by Dix and Malotte. Heinz Baermann was a dependable accompanist. F. W. R.

* * *

American Music Group Concert

An evening of patriotic music was given by the American Music Group at Steinway Hall, New York, on December 13. Mrs. H. H. A. Beach was represented by three songs sung by Helen Yorke, the composer at the piano. Charles Haubiel performed his own Passacaglia from Solari. A male quartet sang music by Gustave L. Becker. There were addresses on American Music and group singing was led by Price Boone. F. W. R.

* * *

Frederick Koehler and Hubert Liverman Heard

A joint recital was given on December 8 in the Barbizon-Plaza, New York, by Frederick Koehler, tenor, and Hubert Liverman, pianist. An operatic aria, oratorio airs and songs were offered in fine voice by Mr. Koehler who also sang the pianist's When I Am Dead. Harold Wark was a tasteful accompanist. Mr. Liverman played with spontaneity and brilliance Liszt's Mephisto Waltz and an encore. F. W. R.

* * *

N.A.A.C.C. Presents New Scores in Second Session

A large audience was present to hear the second program of the current season in New York of the National Association for American Composers and Conductors and enjoyed the interesting and varied music presented by excellent artists, though it can scarcely be said any of the numbers was of vital significance. However, the composers showed technical ability and ideas well planned and executed.

The work of most serious value was the quintet for piano and strings by John Haussermann. Mr. Haussermann is a composer of considerable experience and the quintet showed a seasoned musician. Its chief faults were the too insistent short phrases and a choppiness of style, but it had rhythmic vitality and melodic charm. It was splendidly performed by Johanna Harris and four string players from the NBC Orchestra.

The novelty of the evening was the concerto for theremin by Mortimer Browning, played with finesse by Lucie Bigelow Rosen. The theremin is primarily a melodic instrument and as such Mr. Browning explored its possibilities. The concerto was well worth hearing, though structurally the work was weak and frequently derivative. Frank Chatterton ably assisted Mrs. Rosen at the piano in a difficult piano reduction.

Martha Attwood sang with beauty of tone and style two groups of songs, among which Roland Farley's October End and A Young Poet Dreams of His Beloved were outstanding. Ethel Glenn Hier's Avalon was also a fine song.

In memory of Henry Hadley, Mme. Attwood sang two lovely songs (Ms.) and a trio played a short, simple work. A brief trio by Arcady Dubensky was also played and showed experienced craftsmanship. M. H.

* * *

Tuthill School for Oratorio Offers Parker and Saint-Saëns Works

Horatio Parker's The Holy Child and Saint-Saëns' Christmas Oratorio were presented at the Wurlitzer Auditorium, New York, on December 14 by the Tuthill School for Oratorio (James A. Brown Tuthill, director). Parker's work was sung with more familiarity than the other opus. His widow was a guest and was introduced to the audience, which applauded the work of the singers. Augustine Jacquillard and Adele Kaplan, sopranos; Mary Boyd, contralto; Richard Hanover and J. Theodore Sohner, tenors; Theodore Everett, Frank Kraus and Russell O'Brien, baritones, did some capable solo singing. The Cradle Hymn in the Parker work was outstanding. Mr. Tuthill kept his choral forces well in hand and had the able assistance of Alice Wightman at the piano. F. S.

* * *

Verdi Club Musicale

At the December 9 musical and dramatic afternoon of the Verdi Club in the Hotel Plaza, New York, a bronze bust of Florence Foster Jenkins, founder-president, was unveiled by St. Clair Bayfield, Baroness Liane de Gidro, the sculptor; George de Ghika, Hungarian consul; Gaetano Vecchiotti, Italian consul; Rear Admiral Belknap; Italo-Carlo Falbo and Edmund J. Horwath spoke. Motion pictures of the October 27 concert by Mme. Jenkins were shown. Artists heard on the musical program included Franco Perulli, tenor; Mario Cozzi, baritone; Cosme McMoon, pianist; and Giuseppe Bamboschek, accompanist. Elizabeth Valdes gave sketches from Hugo and Meoney. F. W. R.

* * *

String Quartet Formed by William Primrose in Debut

A new String Quartet, organized by William Primrose, violist, made its debut on December 16 at the New York home of Dr. DuBois Morris. Oscar Shumsky and Joseph Gingrich, violinists and Harvey Shapiro, cellist, are the other members. Beethoven's quartet (op. 18, No. 2) and Dvorak's American Quartet were played to much applause. F. W. R.

"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat.*

BARRERE-BRITT

"CONCERTINO"

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Los Angeles Orchestra and Singers in Ninth Symphony

Alice Ehlers Soloist with Klemperer Forces—Recital Roster Includes Povla Frijsh—New Opera Unit in English Version of Der Freischütz

LOS ANGELES.—The massive ninth symphony of Beethoven, with soloists and chorus augmenting the Philharmonic Orchestra was programmed by Otto Klemperer, conductor, in the Auditorium December 15, for the final concert of 1938. The Los Angeles Oratorio Society, admirably trained by Richard Lert and Einar Nilson, sang splendidly. Emery Darcy's fine baritone supplied color and feeling, and the other soloists, Anne Jamison, soprano, Clemence Gifford, contralto, and John Heinz, tenor, were adequate to the occasion.

Alice Ehlers played the harpsichord as soloist with the Philharmonic Orchestra under Klemperer in the Auditorium December 9, and won an ovation for her virtuosity in the Haydn D major concerto and the Bach fifth Brandenburg Concerto, the solo violin and flute parts of the latter beautifully played by Bronislaw Gimpel and Anthony Linden. Klemperer led the orchestra in a lovely reading of Vaughan Williams' fantasia on a theme by Thomas Tallis, and a dynamic interpretation of the Beethoven fifth symphony.

GEORGE LIEBLING WORK PLAYED

A dramatic and effective concert under the skilled baton of Jacques Samossoud was given by the Federal Symphony Orchestra at the Hollywood Playhouse December 6. Virile power marked a stirring reading of the Tschaikowsky fourth symphony. The introduction to George Liebling's mystic opera, Children of Truth, displayed a work of enjoyable atmospheric character, orchestrated with a sure knowledge of instrumental colorings. Another interesting new work in romantic mood was Vernon Leftwich's tone poem, Sunken Ships.

The artistry of Povla Frijsh delighted a sophisticated audience in the Auditorium December 9. Primarily a *diseuse*, of superb finesse in the interpretation of her songs, she delivered every word with beautifully clear enunciation and impeccable phrasing. Celius Dougherty at the piano provided excellently balanced accompaniments.

CHILD VIOLINIST BOWS

A tiny tot of five years, playing a half-size violin, thrilled a musically critical audience, including most of the violinists in the vicinity, when little Saundra Berkova appeared in the Hollywood Woman's Club Auditorium December 5 for her second formal recital and third concert appearance of the season. The child handled her instrument with the poise and aplomb of a veteran. Her bowing was firm and decisive, and her technical facility would have done credit to a mature artist.

OPERA FOR SCHOOLS IN BOW

A new musical organization, the Los Angeles Opera for Schools, designed to create opportunity and grant experience to young artists and to foster operatic appreciation, made a highly auspicious debut in the John Burroughs Junior High School Auditorium on December 6, with a presentation of Weber's The Seventh Bullet (Der Freischütz). William Goss showed a dramatic tenor of appealing quality as Max. Clemence Groves sang an excellent Agatha, with a voice of natural beauty and considerable power. Thomas Glynn evolved a creditable characterization of the villainous Caspar. Marian Evans brought a light but pleasing voice and appropriate vivacity to the role of Agnes. The small chorus sang freely and efficiently. Minor roles were filled by Saul Silverman, George Burns, Fritz Smith, Max Lipin, Ralph Milton, Lois Cassell and Gretel Ross. R. D. S.

Salt Lake Listeners Fete Don Cossacks

Gigli Soloist in Concert by Associated Male Glee Clubs of Utah—E. Robert Schmitz Plays with State Sinfonietta

SALT LAKE CITY, UTAH.—The concert of the Don Cossack Chorus here at the Tabernacle on November 28, under the auspices of the Extension Division of the University of Utah, provoked a wide schism in the ranks of concert-goers. On one side were arrayed those who held that Serge Jaroff and his Cossacks could do no wrong, while on the other hand, discriminating music-lovers praised the magnificent virtuosity, rich vocal quality and stunning power of the ensemble, but criticized Mr. Jaroff for his choice of program because of the sameness of the numbers after the first group. At any rate, the largest audience to hear a concert this season applauded the Cossacks and their director ecstatically.

There was no disagreement about the concert of Beniamino Gigli, given at the Tabernacle on November 14, with the Associated Male Glee Clubs of Utah sponsoring the first appearance of the Italian tenor in the intermountain country. Gigli was in magnificent voice and poured out a wealth of rich tone. The 200-voice chorus supplied a pleasing prelude and interlude of choral music with five directors, each directing a number apiece—Albert J. Southwick, Mark Robinson, Walter Welti, Elvis B. Terry and Joseph P. Fernelius.

E. Robert Schmitz, guest pianist, and the Utah State Sinfonietta of the Federal Music Project both won a triumph with Reginald Beales as director at Kingsbury Hall, University of Utah, in a benefit recital given for the new Utah State Art Center. G. M.

Georges Miquelle Soloist with Two Ensembles

Georges Miquelle, cellist, played the Dvorak concerto and Popper's Hungarian Rhapsodie recently with the Erie (Pa.) Philharmonic Orchestra (John Metcalf, conductor). With the Detroit Symphony Orchestra (Victor Kolar, conductor), he was heard in Strauss' Don Quixotte.

Famous Musicians of Vienna Recalled by Artist Now Resident in America

Leo Rosenek, Conductor and Pianist, New Faculty Member of Curtis Institute, Gives Reminiscences of Personalities Prominent in Austria's Former Capital

Names of eminent figures in the musical world fell from the lips of Leo Rosenek, former conductor of important European opera houses and accompanist of noted artists, as we discussed his active career, which now includes appointment as a member of the Curtis Institute faculty.

"I studied piano and theory with Julius Epstein and Eusebius Mandyczewski as well as half a year with Ferruccio Busoni," he told the Musical Courier representative.

"Perhaps only a few people today," he continued, "remember the important places held by Epstein and Mandyczewski in Vienna. Both were friends of Johannes Brahms when the latter came there from Hamburg, unknown, to seek Epstein's advice as to how to get his name before the public. Shy and naïve, Brahms refused Epstein's suggestion to give an immediate recital but the latter, without Brahms' knowledge, rented a hall and the composer was practically forced to appear.

"Epstein was also the teacher of Gustav Mahler. Mandyczewski later was designated by Brahms when he had become famous, as the greatest theorist and historian. He did this in a letter to Herzogenberg, the composer, introducing Mandyczewski to him."

CONDUCTED AT MUNICH

After working with these teachers, Mr. Rosenek became a coach at the former Munich Hoftheater where Felix Mottl, apostle of Wagner and friend of the composer's family, was conductor. It was he who named Mr. Rosenek a conductor, a post he held until the war, when he served in the Austrian army. In 1913, Mr. Rosenek had conducted at the Mozart Festival in Munich.

"After the war," he went on, "I became an accompanist for artists, something dear to my heart. Some of those for whom I played were Edyth Walker, Julia Culp, Elena Gerhardt, Ilona Durigo and Leo Slezak. For the last eight years I have been accompanist for Lotte Lehmann and Elisabeth Schumann all over Europe. I was the first European accompanist for Roland Hayes and orchestrated many of the Spirituals he sang. To me also fell the pleasure of playing for Ezio Pinza in his first Vienna recital and for Jussi Bjoerling's initial Vienna radio program.

LEO ROSENEK

"It was also my privilege to play for Mme. Schumann in her recent Town Hall, New York, recital and so with this distinguished artist to make my debut in the United States.

TEACHING AT CURTIS

"My activities at Curtis Institute are interesting and it is a pleasure to work with many talented and serious voice students of which there seems to be such an abundance in the United States."

Before parting, the interviewer brought out that the last president, Miklas, of Austria, had designated Mr. Rosenek a professor because of his achievements in Vienna. G. N.

N. LINDSAY NORDEN
conducting
The READING CHORAL ART SOCIETY
and the
PHILADELPHIA CIVIC SYMPHONY ORCHESTRA
Mitten Hall, Philadelphia

"A large audience, highly appreciative of the excellent performance was in attendance. It was the first time in many seasons that the Brahms' "Requiem" has been given in this city with choral and orchestral forces commensurate with the music. . . . Mr. Norden's interpretation and feeling for the work were admirable, indicating thorough appreciation of musical values and a high sense of the spiritual and emotional implications of text and music. He obtained excellent results from the eighty musicians of the orchestra. . . . The Choral Art Society showed in its singing the results of sound training. . . . The "Requiem" was preceded by Mr. Norden's motet, "Charity" and a "Song Without Words" for violin and orchestra. Both numbers are well constructed, melodically pleasing and well scored."
Evening Public Ledger, Dec. 5, 1938.
"It was an ambitious undertaking, but every one concerned came to the task well prepared. The Reading choristers sang with a full resonant tone and handled their musical problems in a manner which indicated careful rehearsal. . . . The orchestra cooperated whole-heartedly under Mr. Norden's well informed guidance and provided the sonority requisite for the proper projection of such climactic passages as the chorus beginning 'Behold, All Flesh is as the Grass'."
Evening Bulletin, Dec. 5, 1938.

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RADIO HIGHLIGHTS

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In the plethora of pre-Yuletide music on our airways, the perennial Hänsel und Gretel from **Edward Johnson's** emporium of Euterpe was missing from its accustomed spot. Instead, Saturday afternoon listeners heard the new tenor, **Masini,** and the incomparable **Lily Pons** in Lucia, not especially a Christmas-tide tidbit.

But the suave Eduardo and NBC got together so that on December 26, the official observance of Christmas due to the intervening Sabbath, a special broadcast brought the Humperdinck opus. Once again **Queena Mario,** whose voice was the first to be broadcast from the Metropolitan and in this same role, was the innocent Gretel with **Irene Jessner** as the inquisitive Hänsel; **Arnold Gabor** and **Doris Doe** the parents, and **Lucielle Browning, Dorothee Manski,** and **Pearl Besuner** in their accustomed parts. **Karl Riedel** was on the podium for this eighth successive broadcasting of the work.

Kirsten Flagstad on Christmas Eve for the second consecutive year sang Holy Night, finishing on the stroke of midnight.

Ernest Schelling likewise maintained the Christmas idiom and, at his Young People's program of the Philharmonic-Symphony Society, presented again carols of many nations and Noël items of Rimsky-Korsakoff, Corelli and others with the assistance of the Pope Pius X School choristers.

Symphonically speaking, American audiences heard two native works recently from the **Barbirollian** Philharmonic, that conductor having presented **Anis Fuleihan's** second piano concerto on one Sabbath afternoon and following it with **Charles Haubiel's** Passacaglia, the composer himself conducting the latter.

Young people also had the opportunity of hearing **Eugene Goossens** directing a semi-Christmas program of his Cincinnati Symphony Orchestra on December 6. Another active conductor for the radio audience is **Fabien Sevitzky** and his Indianapolis Symphony Orchestra whose weekly series continues this month with several eminent soloists assisting. Here is a conductor who also finds American works worthy of presentation.

Eugene List, Hortense Monath and **Myra Hess** are a few of the numerous assisting pianists to augment our symphonic programs. **Fritz Reiner, Howard Barlow** and **Jose Iturbi** continue with the radio ensembles.

The carol plan was followed by Dr. **John Finley Williamson's** Westminster College Choir on December 19 with the old and the new skillfully blended on an attractive program.

The Christmas season was also marked by WQXR in cooperation with the New York Public Library in a series of special story-and-music programs.

Erno Rapee offered Humperdinck and Tschaikowsky items to make his Music Hall of the Air Yuletide in aspect. **Viola Philo** and **Robert Weede** added their vocal contributions.

Christmas music was included on **Richard Crooks'** program on December 19 when the Metropolitan Opera tenor continued his appearances with the Firestone Orchestra.

Jean Dickenson used Yule items for the Album of Familiar Music's Christmas Day program and **Lucille Manners** was a soloist on the Cities Service program of December 23 with Dr. **Frank Black** again conducting.

Our Metropolitan fare recently has included **Risé Stevens** and **Richard Crooks** in Mignon; **Kirsten Flagstad,** outstanding in the performance of Siegfried; and **Wilfred Pelletier** and **Helen Olheim** in an operalogue discussion of the Thomas opera.

Magic Key participants have been the Vienna Choir Boys and **Beniamino Gigli.**

Others among the numerous vocalists offering more than satisfying contributions have been **Maria Reining, Lord Lurgan,** and **Margaret Speaks,** the latter again sharing the Firestone schedule with Mr. **Crooks** and **Alfred Wallenstein** maintaining his conductorial stature.

Three choral preludes of Bach featured the Curtis Institute Orchestra's program of December 12 with **Fritz Reiner** conducting. A list of interest to pre-Bach adherents was delightfully offered the next afternoon by **Ernst Victor Wolff,** eminent harpsichordist with **Lotte Hammerschlag,** violist, assisting.

Jovita Fuentes and **Elsita Vidal** sent a special broadcast, *via* short wave to Buenos Aires under the auspices of the Pan-American Association.

A series of Tuesday night concerto programs has come from WOR with **Nadia Reisenberg,** soloist, with **Alfred Wallenstein,** directing the WOR Orchestra.

Emanuel Wishnow, violist, and the Gordon String Quartet provided the December 17 program for the Whittall Foundation Concert from the Library of Congress for chamber music lovers.

Glenn Darwin, baritone, offered a Lieder list in his Miniature Recital of December 8 over an NBC network.

Olin Downes took time out from his critical work to discuss the New York World's Fair *via* WQXR on December 6 and **Leon Rothier** from the same station presented **Colette D'Arville. Alec Templeton, Salvador Ley, Lilly Dymont,** were piano recitalists there and the University Women's Chorus offered a carol list.

Now may the New Year continue its musical abundance.

Novaes to Spend Holidays in Brazil

Guiomar Novaes, Brazilian pianist, sailed with her husband, Octavio Pinto, architect and composer, from New York on December 17 on the SS. Argentina to spend the holidays with their children at

(Allied News Photo)
GUIOMAR NOVAES

their Sao Paolo home. They return on January 27 by plane so that Mme. Novaes may fulfill engagements extending into the spring. On January 31 she appears in Jacksonville, Fla. The first part of her tour included recitals in Chicago and New York and three concerts as soloist with the New York Philharmonic-Symphony Society.

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Chicago City Opera Season Closes with Notable Events

Final Period Brings Restorations of Romeo and Juliet and Love of Three Kings—Kreisler and Myra Hess Play with Stock Forces—Heifetz and Kipnis in Recitals

CHICAGO.—American singers have been much in the limelight during the seven-week Chicago City Opera season, which terminated as brilliantly on December 17 with a performance of Aida as it began with Otello. Martinelli was in the cast on both instances and in Aida his *vis-a-vis*, Eva Turner, shared the honors of the night. Moranzoni concluded his engagement with a performance that speaks volumes for his authority at the conductor's stand.

Jean Tennyson returned after two years' absence as Tosca, delighting a large audience by the beauty of her song and her extremely well thought-out characterization. The lovely diva might have repeated the Vissi d'arte had she desired, so prolonged was the applause. Miss Tennyson was supported by a strong cast including Armand Tokatyan and George Czaplicki.

FRENCH OPERAS APPEAL

Faust served for the re-entry of Ezio Pinza, whose Mephistopheles is well voiced and original in conception. In the title role Joseph Bentonelli disclosed histrionic talent heretofore unsuspected and sang agreeably the grateful music. Vocal honors reverted to Helen Jepson, who as Marguerite paraded the purity and eloquence of her song. Hasselmans directed with *savoir faire*. Elen Dosia and Andre Burdino at the first performance this season of Manon once again excited the public by their exquisite portrayal and effective singing.

Hilde Reggiani, heard as Lucia, unfolded the gamut of an art which, though not perfect, presages great things. Possessor of a voice of unusual brilliance, she soared to altitudes with ease. Miss Reggiani should learn the value of restraint. Galliano Masini's Edgardo remains his greatest achievement. May Vanek, young Chicago soprano, made a successful debut as Alice.

Helen Jepson as Mimi in La Bohême offered a characterization that enhances the charm of this transcendent artist. Galliano Masini bade *au revoir* as Rodolfo with glorious voice.

Hilde Reggiani as Rosina, in The Barber, exhibited vocal feats so extraordinary that her hearers responded to her magnificent singing by a prolonged ovation.

HÄNSEL AND GRETEL

The opera house was jammed with children and adults for Hänsel and Gretel. Mark Love as the father sang with telling accent and with a diction that could be taken as model. May Barron as the mother and Elizabeth Brown and Louise Hoe the children, delighted the youngsters. Sonia Sharnova's Witch, Margery Mayer's Sandman and Helen Margolyne's Dewman were potent factors.

ROMEO RETURNS

Elen Dosia and Andre Burdino, in Romeo and Juliet, set a new standard by their excellent characterizations of the young Verona lovers. Miss Dosia's Juliet by song and delineation gave untold pleasure. The Romeo of Burdino had an elegance and refinement seldom encountered on the lyric stage. Giuseppe Cavadore's Tybalt remains one of his best roles. Mark Love's sonorous and pontifical voice gave *éclat* to the role of Friar Lawrence, and Margery Mayer was a well voiced Stephano. Louis Hasselmans rejuvenated the melodious score by his finesse.

A repetition of Traviata brought James Melton in the role of Alfredo proving himself a consummate artist endowed with a glorious voice.

ANDREA CHENIER SUNG

Giordano's Andrea Chenier was the *clou* of a season parcelled with extraordinary performances. Rose Bampton as Madeleine, was a naïve aristocrat in the first act and thereafter a pathetic and dramatic figure. Vocally she delighted by the admirable use of a voice responsive to her most minute desires. Beniamino Gigli finds the title role the best vehicle for the exhibition of those qualities of *bel canto* that have brought him laurels. Carlo Morelli was an able Gerard. Ada Paggi's blind woman was so potently dramatic and pathetic that she completely stopped the performance. Such moving realism is seldom witnessed in an opera house. Vittorio Trevisan, entrusted with the roles of Mathieu and the jailor, made the parts stand out as important personages. Moranzoni read the score with keen discernment.

PEMBERTON AS MIMI

Virginia Pemberton, as Mimi in La Bohême, brought to the part new ideas without neglecting to underline forcibly the tribulations of the tubercular grisette. Consistent with her portrayal, Miss Pemberton sang most of the evening *mezza voce*.

Carmen was repeated with the same cast save for the roles of Don Jose, Micaela and Remendado. Andre Burdino, by his magnificent singing and no less forceful delineation, won the entire suffrage of opera-goers. Jean Tennyson returned to give her own version of Micaela, which she portrays as a naïve peasant girl, good to look at and pleasant to hear.

L'AMORE DEI TRE RE RESTORED

The lone performance of Montemezzi's L'Amore dei Tre Re brought new laurels to Moranzoni at the conductor's desk and enhanced the reputation of Helen Jepson, the Fiora, as an actress-singer. Carlo Morelli, Virgilio Lazzari, Armand Tokatyan and Giuseppe Cavadore helped materially in making the production one of the best of the entire season.

Rumors annually spread regarding the non-continuance of the Chicago Opera. This office of the Musical Courier states that this city will have an opera company next season and that Jason F. Whitnew will be retained as its president.

SYMPHONY ORCHESTRA PROGRAMS

Bach and Brahms comprised the ninth program of the Chicago Symphony Orchestra with Fritz Kreisler as soloist. The eminent violinist unfolded the beauties of the Brahms D major concerto with unfailing artistry and beauty of tone. Bach's B flat major concerto, suite in B minor and C minor Passacaglia and fugue (transcribed by Frederick Stock) were admirably played.

Myra Hess was soloist on December 13, playing the Schumann concerto, and December 15 and 16, using Beethoven's G major concerto. With Stock at the helm and the orchestra in top notch form, the brilliant English pianist had full opportunity to display the many facets of an art as transcendent as it is lucid. Dr. Stock introduced Schönberg's arrangement of Brahms' G minor quartet, which we still prefer in its original form, for though superbly orchestrated in modern garb, the piano part is sadly missed.

ILLINOIS SYMPHONY ORCHESTRA CONCERTS

Izler Solomon in his search for novelty weekly brings out works well deserving hearing, as proven again when he performed the Sibelius D minor symphony, four fantasias for string orchestra by Henry Purcell and Sights and Sounds by Robert Russell Bennett for the first time at recent Illinois Symphony Orchestra concerts.

Rudolph Ganz's appearances as guest conductor are always a source of keen enjoyment. The noted leader made known here the Rimsky-Korsakoff Symphonietta on Russian themes and a set of Austrian peasant dances by Max Schönherr. Both contributions, superbly presented made a favorable impression. Jean Williams and Rose Goldberg, pianists, were the soloists at these programs. Miss Williams, from the class of Dr. Ganz, played the Liszt Totentanz with infallible taste, virility and velocity. Miss Goldberg, from Serge Tarnowsky's studio, offered a performance of the Tschaikowsky G major concerto that was well schooled.

HARRY ZELZER PRESENTS HEIFETZ

The Civic Opera House was practically filled to capacity for the Heifetz recital, which reflects not only the box office value of the artist but especially the perspicacity and untiring zeal of Manager Harry Zelzer.

BOHEMIANS HEAR ALEXANDER KIPNIS

In presenting Alexander Kipnis in song recital at Orchestra Hall, the Bohemians displayed fine judgment, for in his program the Russian basso revealed himself to be a foremost Lieder singer.

BERTHA OTT'S ATTRACTIONS

Harry Hartwell, tenor, and Sergei Rachmaninoff were presented by Bertha Ott in recitals on succeeding Sabbaths. Hartwell drew a large audience to the Studebaker and Rachmaninoff a huge gathering to Orchestra Hall. Both met with enthusiastic approval.

SWEDISH CHORAL CLUB IN MESSIAH

Harry T. Carlson, conductor of the Swedish Choral Club, directed Handel's Messiah in the annual presentation in Orchestra Hall. Supported by forty-five members of the Chicago Symphony Orchestra and a quartet of fine singers, the club sang the various choruses tellingly and precisely. Of the soloists, Mark Love, bass, was outstanding, though Thelma von Eisenhauer, soprano; Harriet Horton Brewer, alto, and Ralph Niehaus, tenor, delivered authoritative solos.

HELEN MARGOLYNE'S RECENT ACTIVITIES

Helen Margolyne, Chicago Opera soprano, has sung in performances of Turandot, Carmen and Hänsel and Gretel and has given recitals for the Covenant and Ravenswood, Consumptive Aid and B. M. A. societies.

HOWARD WELLS' PUPILS WITH ORCHESTRA

During December two of Howard Wells' students appeared as soloists with the American Concert Orchestra, Willis Charkovsky, playing the Litolff *scherzo* from the fourth concerto, and Hilda Blum, the first and third movements of the Saint-Saëns C minor concerto. Willis Charkovsky and Julian Leviton gave a two-piano program for the Oak Park Country Club, December 8.

LOUISE ST. JOHN WESTERVELT CONDUCTS FESTIVAL

Louise St. John Westervelt conducted the annual Christmas festival at National College of Education, where she heads the music department.

RUDOLPH REUTER PLAYS AT NORTHWESTERN

Rudolph Reuter made a distinct impression upon a large group of music-lovers, in a recital under Sigma Alpha Iota sorority auspices recently at Northwestern University. His difficult program contained among its selections a number of American compositions.

DAISY WALLER STEPHAN PRESENTS PUPIL

Daisy Waller Stephan, of the Cosmopolitan School of Music faculty, presented

TOURS MIDDLE WEST

HAZEL WEILER MILES,

pianist, in addition to a Town Hall, New York, recital on November 11, has appeared in St. Paul, Minn., Milwaukee, Eau Claire and Madison, Wis.; Winona Lake, Ind., Chicago, Ill., and Minneapolis, Minn., this season. Next month she tours the South with concerts in Florida and Texas. In her recitals she wears the costumes of the countries of the composers she presents, German, Polish, French, Russian, British, Hungarian and American. Her teachers have included Ernest Horton Miles, Ludolph Arens and Harrison Wall Johnson. (Photo by Sanchez, Madison.)

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her pupil, Marian Boyden, in piano recital recently. The gifted pianist gave excellent account of numbers by Bach, Scarlatti, Gluck-Brahms, Chopin, Schubert, Schumann and Liszt.

ARENDT AND PODOLSKY IN RECITAL

Sherwood Music School presented two of its teachers, Else Harthan Arendt and Leo Podolsky, in joint recital. Mme. Arendt gave joy by the beauty of her voice and her refined, finished singing of Lieder. Dich Theure Halle from Tannhäuser and Lia's aria from L'Enfant Prodigue found her completely at home in operatic excerpts. Podolsky's performance of Brahms and Chopin groups had technic, musicianship and intelligence in abundance.

KURT ADLER IS GUEST OF HONOR

Kurt Adler, conductor of Wiener Volksoper and Wiener Konzert Orchestra who is holding opera classes at the DeYoung studios on the near north side, was guest at the Cordon Tea, December 2.

ZERLINE MUHLMANN METZGER'S CLASS

Zerline Muhlmann Metzger has presented her opera class in performances of the Marriage of Figaro, Mendelssohn's Elijah in opera form, Aida, Lohengrin, Samson and Delilah, Faust and two performances of Hänsel and Gretel with double casts.

Esther Goodwin, contralto, appeared at the Lake Forest Woman's Club.

Beatrice Eppstein, from the studio of Heniot Levy, played piano numbers for the Chicago Woman's Musical Club in November. Ida Hartman, piano student of Mr. Levy, was selected in a contest in New York as soloist with the City Amateur Symphony Orchestra.

RENÉ DEVRIES

Detroit Symphony Orchestra Plays Work by Italian Woman Composer

Mafalda Favero Soloist Under Ghione's Baton—Poole Conducts Heiden Score—Recital Events Include Modern Program by Pro Musica

DETROIT, MICH.—The Thanksgiving Day program of the Detroit Symphony Orchestra comprised Schumann's Manfred Overture, the seventh symphony of Beethoven, a first American performance of a toccata by Barbara Giuranna, and Pictures at an Exposition by Moussorgsky, in the Ravel orchestration. The toccata by Miss Giuranna, a composer of Italy, proved interesting and well constructed, and was given a fine performance by Mr. Ghione. Being a short work, it relies on modern instrumentation and dramatic climax for its effect. Mr. Ghione and the orchestra gave a colorful performance of the Pictures at an Exposition. This was a first hearing here of the Ravel orchestration, which far outshines any other as far as this reviewer is concerned. The Beethoven symphony was given with much depth of feeling and care in performance. The Manfred Overture was interpreted with inspiration.

FAVERO IS SOLOIST

The fourth Thursday evening concert, on December 1, presented Mafalda Favero, soprano, as soloist. She was heard in the aria Batti, Batti from Don Giovanni by Mozart, an aria from The Secret Marriage by Cimarosa, and Depuis le Jour from Louise by Charpentier. Miss Favero made a good impression in spite of some curiously bad faults of production, and her interpretation was decidedly mundane, to say the least. For the symphonic part of the program, Mr. Ghione opened with the Bach prelude in E flat minor, orchestrated by Zandonai, played for the first time here. It is a telling orchestration, but Mr. Ghione marred a performance which was good technically by his choice of a tempo which dragged. After the Scheherazade Suite by Rimksy-Korsakoff, conductor and orchestra received appreciation which was well merited.

The Saturday morning Young People's Concert marked the return to the podium of Mr. Kolar. The program featured members of the brass and percussion sections. Leonard Smith, first trumpeter, was heard in a solo, and Edith Rhetts Tilton made explanatory remarks.

VALTER POOLE LEADS CIVIC PLAYERS

The Civic Orchestra (Valter Poole, director) gave the first concert of its winter series on November 23 in the Cass Auditorium. On the program were the Borodin symphony (played with skill and imagination), allegro for strings by Bach, (in a new version), the *march* and *scherzo* from the Love of Three Oranges by Prokofieff, and concert music for wind and strings by Bernard Heiden. It is Mr. Poole's ambition to give rare and unusual works and this the Heiden opus proved to be. The Dirk Woodwind Quintet were the able soloists for this original and ingenious composition, and shared with the conductor and composer in the plaudits which followed its performance. The Prokofieff received a stirring performance and was perhaps the highlight.

The Detroit Chapter of Pro Musica presented at its first concert Olga Averino, and Lydia Hofmann-Behrendt, in a program of modern and less known works. The program opened with a suite of Hindemith, played in brilliant fashion by Mme. Behrendt. In her other offerings she was equally successful, being a pianist of unusual technical and interpretative gifts. She was heard also in works by Ravel, Milhaud, Poulenc and Debussy. Mme. Averino sang numbers by Stravinsky, Moussorgsky, Poulenc, with the right emphasis on the drama, humor or pathos of the work she undertook. Both artists received enthusiastic applause and were compelled to give encores. Mme. Behrendt was forced to repeat the *scherzo* from the third sonata of Prokofieff, which she performed brilliantly.

Ida Krehm, gifted young pianist, appeared in recital with the Tuesday Musicale in a program ranging from Bach to Debussy, in all of which she exhibited remarkable gifts of technic and interpretation. Her variety of tone color was unusual and her taste highly commendable.

The Don Cossacks sang to a packed house in the second concert of the Masonic Auditorium, and, as usual with this striking ensemble of singing talent, brought down the house. Lights had to be turned out to send admirers away.

M. E.

Frederick Bristol to Tour

Frederick Bristol, pianist, is to make a joint tour with Kathryn Meisle, Metropolitan Opera contralto. They leave New York on January 26 on an itinerary that takes them to the Pacific Coast. Returning March 3, Mr. Bristol gives a Town Hall recital in New York.

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Metropolitan Opera

(*Continued from page 12*)

pealed with heart and art. Kerstin Thorborg's Brangäne is always a searching and eloquent version of that complex and difficult part. Emanuel List repeated his touching conception of King Marke. Artur Bodanzky's authoritative baton guidance helped to make the evening an uplifting one.

ORFEO ED EURIDICE, DECEMBER 16

The aristocratic beauty of Gluck's opera, seconded by a consummately devised production, charmed a third audience at the Metropolitan. Though the house was not crowded, those discriminating persons present gave a warm reception to the beautifully staged and choreographed production, in which Kerstin Thorborg repeated her classic and richly voiced impersonation as Orfeo, with Irene Jessner as a creditable Euridice. Marisa Morel as Amore did not achieve the same stylistic success. The Happy Shade was sung by Marita Farell. Artur Bodanzky conducted in particularly benign mood. Boris Romanoff's choreography again proved a triumph, and the chorus sang with restraint and good tone.

MIGNON, DECEMBER 17 (MATINEE)

Not in the memory of the present reviewer has Mignon been sung and acted by a better Metropolitan cast than did this matinée restoration of the gentle old Thomas opera.

Risé Stevens made her New York debut in the title role and the young American artist gave full proof of outstanding talents. She has a mezzo voice of exceptional warmth and flexibility, which she uses with intelligent modulations of feeling and color, and adapts it perfectly to the size of the auditorium. Her Mignon has youthful charm and entirely convincing characterization. Miss Stevens bore herself with the surety and command of an old stager. The audience gave unreserved acclaim, and insisted on at least one separate bow for the debutant.

Ezio Pinza was wholly impressive as Lothario, singing beautifully and investing the character with every appropriate attribute. Josephine Antoine warbled her high part fluently and looked pretty, but left much to be desired in her French diction. Richard Crooks was master of lovely lyric song, expertly phrased, and had required romantic appearance. John Gurney's agreeable voice registered particularly as Jarno. Helen Olheim, in the male attire of the sentimental Frederic, gave successful comedy touches and vocalized excellently. Alessio De Paolis was in every way polished in the part of Laerte. Wilfred Pelletier held an understanding and persuasive hand over the orchestra.

DER ROSENKAVALIER, DECEMBER 19

Enchantingly melodious, infectiously gay, Strauss' work was acclaimed by a sold-out house moved and amused in turns by the large cast headed by Lotte Lehmann in her incomparable singing and portrayal of the role of the Princess, to which she gives accents of irresistible beauty, charm and pathos. Emanuel List repeated his completely comic picture of obese Baron Ochs, touched with awkward humor and grotesquerie.

Risé Stevens was the Octavian, giving her assumption physical attractiveness, wealth of romantic characterization and fine sense of comedy. She sang expressively and intelligently and revealed all the warmth and color of her voice when the music was within her lower and middle range, but high tones were not achieved without stress and some edge.

Marita Farell, as Sophie, delivered her measures with weak eloquence and her acting lacked distinction. Friedrich Schorr did a conventional Faninal; but as Annina, Doris Doe lent telling vocalism and fun. Nicholas Massue registered only fairly well as the boudoir tenor. Many subsidiary impersonations by the rest of the company emphasized the merriment of the occasion. Artur Bodanzky interpreted the score admirably.

Stell Andersen Opens Third European Tour

Stell Andersen, American pianist, sailed recently on the SS. Queen Mary for her third European tour in two years. She appeared first on Christmas Day in the piano series of the AVRO, Holland's broadcasting network, and then left for Scandinavia to be soloist with orchestras in Denmark, Norway, Sweden and Finland. In Copenhagen, Miss Andersen is to be heard in the series of the Staatsradio Fonien in which Horowitz, Gieseking and Artur Rubinstein also are to appear. On February 12 she introduces Darius Milhaud's new concerto with the composer conducting the Paris Orchestre Symphonique in the Grande Salle Pleyel, Paris. Albert Morini, European manager for Miss Andersen, has booked her also for appearances with the Prague Philharmonic, Warsaw Philharmonic, Budapest Konzertverein and Florentine orchestras. Returning to the United States in March, she is soloist with the Detroit Symphony Orcestra and then makes a tour of the West Coast.

STELL ANDERSEN

Before sailing, Miss Andersen gave the season's first concert at the White House, at which the President and Mrs. Roosevelt entertained members of the Cabinet and the diplomatic corps. Her programs comprised Brahms and Chopin items. Miss Andersen last season was the only American artist invited to give a concert at the Paris Exposition.

Houston Symphonists Aided by Dancers

Orchestra Presents Concert at Baylor University—Group of Players Opens Series at Scottish Rite Cathedral

HOUSTON, TEX.—Conductor Ernst Hoffmann and the Houston Symphony Orchestra accomplished a fine reading of Haydn's "London" Symphony as the major offering of the second regular concert pair, played in the Music Hall December 5 and 6. The program opened with the Bach toccata and fugue in C major and included excerpts from Handel's Water Music and a Rameau suite, as well as the overture to Rossini's William Tell.

The orchestra appeared on November 28 for the first time in Waco, playing under the auspices of Baylor University to an audience of more than 2,000. Tschaikowsky's fourth symphony was performed, with numbers by Nicolai, Sibelius, Mendelssohn and Borodin.

BALLET EVENING

Returning to Houston, the orchestra joined forces with Alexander Kotchetovsky, local dancing master, for a special ballet evening at the City Auditorium on December 3. Three productions, Cleopatra (to Arensky's Egyptian Night suite), Spectre de la Rose and the Polovtsian Dances from Prince Igor, were presented for an enthusiastic audience, both orchestra and dancers performing brilliantly.

The ballets were repeated as a feature of the first of this season's four student concerts, given December 8 before the largest attendance of young people in the orchestra's history.

CATHEDRAL CONCERT

On December 12, using thirty-six members of the orchestra, Mr. Hoffmann opened a series of music lovers' concerts at Scottish Rite Cathedral, sponsored by the women's guild of Christ Episcopal Church. The Mendelssohn octet for strings and Beethoven's Coriolanus Overture were included with selections by Bach and Mozart.

The orchestra's serenade group also has resumed its Sunday afternoon programs in the homes of various patrons.

Among other pleasures of the month was an appearance by the duo-pianists, Ethel Bartlett and Rae Robertson, at the Music Hall on November 26. Their refined playing of Bach and Handel selections was especially appreciated by a large audience.

Attilio Baggiore, tenor, was presented at Scottish Rite Cathedral November 16, exciting his listeners with a spirited singing of favorite operatic arias and ballads.

H. R.

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Reading Orchestra in Initial Concert

Season's Opening Program Under Kindler Has Barera as Soloist—Choral and Chamber Programs Featured

READING, PA.—The Reading Symphony Orchestra under the baton of Hans Kindler opened its season with a more than satisfactory concert at which Orlando Barera was soloist. The young violinist was in fine mettle, giving a musicianly reading of the E minor concerto by Mendelssohn. Orchestra works were the Overture Solennelle by Glazounoff and the Beethoven seventh symphony.

The Reading Chamber Music Trio began its seasonal activities at Albright College by presenting a program of Dvorak, Haydn and Schubert trios. Hans Nix, violin, Chester Wittell, piano, and Walter Schmidt, cello, were applauded for their splendid work.

The Dresden Choir Boys sang a remarkable program of church music under Rudolf Mauersberger's meticulous direction, their exquisite young voices, true to pitch at all times, blending in works by Bach, Bruckner, Wagner, Waelrant and Georg Schumann.

The Choral Art Society presented a moving reading of the Brahms Requiem under N. Lindsey Norden's baton. Jane Shoaf, soprano, and Edward Rhein, baritone, assisted.

George Haage's concert series continued with the Don Cossacks, returning again to Reading with inimitable Serge Jaroff at the helm. H. D. S.

DAVID MANNES

David Mannes to Lead Brahms Cycle

A Brahms Cycle, the first symphonic cycle in the history of the free concerts at the Metropolitan Museum of Art, New York, conducted by David Mannes, is to be given this season. The four Brahms symphonies are to be played, one in the first part of each concert, on January 7, 14, 21 and 28.

Lauri-Volpi Receives Decoration

ROME.—Lauri Volpi, tenor, recently received the decoration of Grand Officer of the Order of St. Mauriziano here. S. S.

New York Concerts

(*Continued from page* 11)

Francis Moore Saturday evening's event at Town Hall was a recital by Francis Moore, pianist, who has been heard many times before in New York. The artist, who in recent years has given much of his time to teaching, played an interestingly constructed program. Short pieces by Haberbier and Guilmant-Rivé-King introduced the Mozart sonata in A major, followed by Fauré's theme and variations, and the twenty-four Chopin preludes. The pianist gave incisive, musicianly readings of the Mozart and Fauré scores, and in the Chopin contributed some of his most effective work from the standpoint of virtuosity, tone color and interpretative warmth. The audience received the playing cordially.

Marina Yurlowa Iberian and Indian items comprised the colorful program presented in Carnegie Hall by Marina Yurlowa, a dancer of allure and distinctive charm. Exquisite costuming and an admirable sense of miming added to the attractiveness of her list, which comprised numbers of Albeniz, Enrique Granados, Tucci, Guerrero, Laregla, Victor Granados and Frederico Longas, with the latter composer assisting at the piano in his Bolero Ritmico. Addi Prohaska was the accompanist for the other numbers and also offered several piano solos. Miss Yurlowa seemed at her best in the traditional and popular items, proving an entrancing coquette in both an Inca and a Mexican number. Vivacity and rhythmic sense were other marked attributes.

DECEMBER 18

Philharmonic Orchestra Charles Haubiel's Passacaglia made a strongly favorable impression at this Sabbath matinée. The composition concerns itself with a theme and seventeen variations, freely treated and resourcefully differentiated. The old form is respected, but enriched with the musical manner of today, and yet not too radically.

Beethoven's first piano concerto in C major had Hortense Monath as soloist, and that intelligent and facile player made the most of the ingratiating opus with its markedly Mozartean flavor. She handled her part simply and sincerely and won a heartening degree of success.

Barbirolli contributed one of the most warm-blooded and lovely performances of the Franck symphony enjoyed by New York in many a season. He captured his hearers completely.

New Friends of Music A change of program content from Beethoven to Bach and Haydn, and the appearance of new artists added interest to the ninth Sunday afternoon session in Town Hall. The concertmaster of the Friends' Chamber Orchestra, Roman Totenberg, and Helen Fogel, pianist, in Bach's sonatas in E major and F minor (Nos. 1 and 5), gave mettlesome interpretations, if not completely unified ensemble in the opening work. Mr. Totenberg's tone was clear and expressive, and the assisting artist showed a forthright and competent piano style. The most brilliant part of the concert came with the playing by the Budapest String Quartet of Haydn's quartets in G major (op. 77, No. 1) and E flat (op. 33, No. 2), which were superbly portrayed, with warmth of tone, subtlety of nuance, and unanimity of interpretation. The audience reaction was most warm.

Vienna Choir Boys and Little Duncan Dancers Beguiling in its youthful ardor and holiday content, this joint appearance for the benefit of the Woman's Roosevelt Memorial Association brought jollity and warmth to Town Hall. The Vienna Choir Boys, under Victor Gomboz, sang in the clear tones and remarkably drilled ensemble that has come to be associated with their work, a program ranging from Palestrina and Vittoria, short works of Mozart, Schubert, Christmas carols and traditional airs to a vocal arrangement of the Johann Strauss Emperor Waltz. The Little Duncan Dancers, an ensemble of young girls—trained by Anita Zahn—appeared in graceful dances to music by Corelli, Loeillet, Rameau, Mozart, Schubert, and more modern lilts, including a work composed by Mary Shambaugh, pianist.

DECEMBER 19

Philharmonic Orchestra The title of Emperor given Beethoven's fifth piano concerto connotes a broad, expansive and heroic delineation and it was in this manner that Josef Hofmann played it at the Pension Fund Concert of the Philharmonic-Symphony Society in Carnegie Hall. A master of nuance, meticulous as to detail, technically dexterous and facile, Hofmann at the same time conceives the greater entity of this work and he delighted the capacity audience. John Barbirolli permitted him to dominate the reading and the orchestral part was solely in support. The conductor opened the program with a solid and somewhat brusque reading of the Egmont Overture. The all-Beethoven idea was continued with the second symphony, in which the conductor read the *scherzo* section in quasi-Mozartean manner.

Other Concerts

Town Hall recitals were also offered between December 6 and 20 by the following: Carleton Sprague Smith, lecturer, and Kraeuter Quartet, in the afternoon, and another of Frank Bishop's Mozart-Brahms piano recitals in the evening, December 7; Mieczyslaw Münz and Stanley Hummel, pianists, afternoon and evening, December 9; two more events in the Zimbalist-Sokoloff sonata series, December 10 and 17; another by the Musical Art Quartet, December 11; a second sonata recital by Marcel Maas and Alfred Du Bois, December 13; Marianna Sarrica, pianist, December 18; Yoichi Hiraoka, xylophonist, December 19, and Fisk Jubilee Singers, December 20. The People's Chorus of New York sang at Carnegie Hall and Frances E. Hall, pianist, played at Steinway Hall, both on December 14.

Juilliard School of Music Performs Marriage of Figaro

Jane Pickens scored a personal triumph as the Countess on December 14 in Mozart's Marriage of Figaro, offered for the first of four performances at the Juilliard School of Music, New York. Despite an occasional metallic timbre, the young American soprano delightfully recreated the Mozart style, giving a truly notable performance. John McCrae, as the Count, was a dashing vocal and histrionic figure, while Vivienne Simon as Cherubino also proved excellent. Berenice Alarie was Susanna.

Albert Stoessel conducted with verve, while Alfredo Valenti's stage direction was meritorious. Arthur Murray directed the dancers and Gregory Ashman had prepared a splendid chorus. The scenic work was under the direction of Frederick J. Kiesler. The English text used was by Edward J. Dent. Alternate casts appeared during the engagement. R. N.

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The first volume, just issued, consists of Beethoven overtures, has informative text, some illustrations and a facsimile of a portion of the original Coriolanus manuscript. The music is clearly printed, and the piano part (by no means simple) carries cues of the various instrumental entrances. Selling at $3 per single volume, the purchase price can be reduced by subscribing for the first twelve, at $27, payable monthly as published. (Books and Music, Inc., 113 West 57th Street, New York).

Reviewed by R. M. Kerr

Books

The Band's Music, by Richard Franko Goldman.

A son of the bandmaster, Edwin Franko Goldman, the author has sought to give "a set of reasonably useful program notes for the repertoire of the modern band." Many unusual works from earlier and modern literature are included among the one hundred and thirty composers discussed. There are chapters on the development of the band, arrangements, original music for wind instruments (with lists) and a provocative foreword by Percy Grainger denying that early vocal music was largely unaccompanied and affirming that there was more interesting wind instrument music before than after the day of Bach. (Pitman Publishing Corp., New York.)

Basic Pianoforte Technic, by Elizabeth Simpson.

An excellent study of the chief problems in piano playing. This concise book takes them up one by one and explains them clearly and simply from the standpoint of correct muscular reactions and efficient leverage. Each section is followed by an exercise—some seventy in all. Miss Simpson bases her work on Thomas Fielden's Science of Pianoforte Technic. The book has had a wide use in England, including the classes of Dr. Fielden at the Royal College of Music, and also in the United States. (MacMillan and Co., London and New York.)

For Piano Solo

Five Improvisations, op. 148, by Mrs. H. H. A. Beach.

Mrs. Beach's most recent piano works may be characterized as well-made music, with definite melodic themes and a graceful lyrical invention. She also has shown strong formal qualities which cause each number to be a compact unit, though differing from the others in mood and harmonic coloring. Not difficult to perform, the numbers, which bear no titles, are published separately. (The Composers Press, Inc., New York.)

For Organ Solo

Anno Domini, 1865; by Alan Floyd.

Containing sentimental and patriotic connotations, this brief organ piece begins with somewhat mournful march tempo and bugle calls, and its progress introduces various strains, elegiac and tender, including a short quotation from Tenting Tonight, and ending with the sounding of taps. It is especially useful, as the subtitle indicates, for memorial ceremonies and is attractively varied in registration. (J. Fischer & Bro., New York.)

Songs

Song for Spring, from Three Songs, by Russel Wragg.

Slightly antedating the vernal season, Mr. Wragg has turned out an engaging song which, based on his own poem, has lyric spirit, clarity and atmospheric charm. The voice moves easily along the melodic vocal line, which establishes a mood of rapt anticipation as a lover sings of the hope that coming spring will bring fulfillment. Range, D to G (optional high B flat). (Sprague-Coleman, New York.)

Juanita; words by Enrico Frati; music by Enzo Pascarella.

A lively habañera rhythm and a tuneful theme are attractive features of this popular song, with both English and Italian words. It is also available in transcription for violin, piano and *ad lib.* cello. (Edizioni Musicali M. Marletta, Rome.)

The Girl the Boys All Love (A Finnish Humoresque), music by Kosti Vehanen; English text by Kathryn Boghetti.

This very simple Finnish song, introduced on the programs of Marian Anderson, was composed by her accompanist. It is a merry ditty in which a lover urges his favorite girl to visit him, but to beware of lurking eavesdroppers. There is an infectious dance-like refrain of "Tra-la-la." Both Finnish and English words are given. The range is low G to D, though notes an octave higher may be used in some cases. (Galaxy Music Corp., New York.)

Reviewed by F. W. Riesberg

Within This House, by Vance Campbell.

Mary Carolyn Davies' poem is the basis of this lovely, expressive song. Melodious throughout, the accompaniment is made interesting through the use of dissonance. The song reflects the high gifts of the young baritone-composer, Vance Campbell. (G. Schirmer, Inc., New York.)

For Male Chorus

Shepherd's Song, Bosnian folk-song arranged by Boris Levenson.

From a series of Folk Songs and Old Melodies from Many Lands, this harmonization and choral arrangement is done by a skilled composer. Unusual rhythmic changes occur, from duple to triple time, characteristic of Slav music. Solo tenor voice ushers in the chief melody, to the words "Morning sunbeams greet the earth," this melody repeated by the full male chorus in minor harmony. The parts move with ease and freedom, lending variety to an otherwise plain minor tune. The traditional English words are by Popkin. It is dedicated to The Symphonic Male Chorus, Milwaukee, Wis., Alfred Hiles Bergen, director. Galaxy Music Corp., New York.

WASHINGTON SOLOIST

LUCILLE MANNERS, soprano, was soloist with the National Symphony Orchestra, December 18, under the direction of Hans Kindler. The appearance has resulted in a return engagement. Miss Manners is the featured artist of Cities Service Radio Concerts.

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You Are the Light
NANNY ANNIBALLI, *Mezzo-soprano*

Minuette
JAIME de la FUENTE, *Violinist*
Remembrance* (Arrangement by the composer)
NANNY ANNIBALLI,
JAIME de la FUENTE, GENE SCHILLER
The Shepherdess
Through Cloistered Way*
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Music Notes from Coast to Coast

FORT WORTH, TEX. — The Fort Worth Chapter of the American Guild of Organists opened its fifth season of recitals by visiting organists with the presentation of Paul Callaway, young Grand Rapids player, who impressed with masterly technical display and healthy interpretations.

The Pro Arte String Quartet played the first concert of its seventh season, presenting what probably was the first hearing in the Southwest of the Beethoven Septet. Marian Douglas Martin, pianist, and Annie Strathdee, mezzo-soprano, were soloists.

The Swift Choral Club, made up almost entirely of employes of Swift and Co., directed by W. J. Marsh, gave its annual Christmas charity concert, for which it holds the commendable record of having contributed far more toward this cause than any musical organization of the city.

The Music Study Club presented its annual sacred concert in the form of numbers for organ and chorus. Q'Zella Oliver Jeffus was organist and club accompanist, and the chorus was led by Arthur Faguy-Cote.

The sixty-voice choir of the First Methodist Church, led by Will Foster, presented a full program of standard material in a well-sung Christmas concert. E. C. W.

VANCOUVER, B. C.—Appearing in the Lyric Theatre, December 1, under the management of Lily J. Laverock, Argentinita, Spanish *danseuse*, was eminently successful in presenting an interesting and varied program. Her supporting artists included Pilar Lopez, formerly of the Madrid Ballet, Antonio de Triana, gypsy dancer, Carlos Montoya, guitarist, and Rogele Machade, Spanish pianist. An enthusiastic audience greeted the dancer.

On November 23 occurred Richard Bonelli's first Vancouver recital in the Auditorium under the Hilker Attractions Management. Rossini's Largo al Factotum was the operatic tidbit, while other composers included Handel, Templeton, Griffes, Glière, Rachmaninoff, Hugo Wolf, Mattiesen, Nerini and Poldowski. Singing with fine taste and discretion, Mr. Bonelli proved himself to be an able and competent singer, and held the interest of his large audience. Elizabeth Alexander provided the musicianly accompaniments.

For its third concert of the ninth season, the Vancouver Symphony Orchestra was most happy to have, as guest conductor, Walter Herbert of San Francisco on December 11. In the orchestra's new home, the Orpheum Theatre, the beauty and delicacy of the music presented was heard to excellent advantage due to the fine acoustics. Commencing with Mozart's Figaro Overture, a happy atmosphere was achieved and sustained throughout. Johann Strauss' waltzes provided three of the programmed items together with Max Schönherr's Austrian Peasant Dances, which were executed in true Viennese manner. The symphony in C major of Schubert proved the highlight of the afternoon. Under the dynamic conductor, the orchestra played superbly. A record house was present, with many turned away.

Paul McCoole, gifted young American pianist, was heard in recital on December 5 in the Hotel Georgia under the auspices of the Vancouver Women's Musical Club. A large audience greeted the artist, who admirably demonstrated his pianistic abilities.

Several studio recitals have taken place recently, among those represented being the Munshaw Studios (vocal) and Winifred Harding (piano). The Philharmonic Club offered vocal and instrumental selections by talented students; and a folk song recital was given under the direction of Mabel Setter, L.R.A.M.

The Men's Vocal Club of New Westminster, under the direction of Jack D. B. Ellis, assisted by a ladies' trio, was presented in concert November 30 at New Westminster. The program included works by Bach, Coleridge-Taylor, Thomas Dunhill, Wilfrid Shaw, Armstrong Gibbs and Chopin. F. D. F.

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Fleeda Alberti-Speth Artist Pupil Heard

Donald Craig, baritone, artist pupil of Fleeda Alberti-Speth, appeared in recital on December 6 at the Studio Club, New York. Following Beethoven and Handel airs, Mr. Craig sang a group of Lieder by Richard Strauss. Then came a recitative and aria from Simon Boccanegra and three manuscript songs by Tom Waring, John Rarig and Carlyle Duncan. Mr. Waring was present and shared in the applause following his number. Songs by Tschaikowsky and Moss and I Am Love, by his accompanist, Kenneth Walton, concluded the printed program. Mr. Craig displayed a voice of excellent quality and was enthusiastically received by a large audience. A keen sense of humor was shown in an Irish air sung as an encore. G. N.

Bonelli Soloist with Seattle Forces

Sokoloff Programs Russian List with Symphony Orchestra—Young Gregorian Singers Impress

SEATTLE, WASH.—Nikolai Sokoloff and the Seattle Symphony Orchestra joined hands with Richard Bonelli, in presenting the second of the regular series of subscription concerts at the Music Hall, November 21. Mr. Bonelli's reception was in the nature of an almost unending ovation, but though his numbers were short, he could not be prevailed upon to respond with an encore. Dr. Sokoloff chose the Carnival overture (Dvorak) and The Enchanted Lake (Liadoff) to combine with the offerings of Mr. Bonelli in the first half of the program, and then gave a dramatically tense interpretation of the Sibelius E minor symphony to conclude the concert.

RUSSIAN PROGRAM

The next subscription concert was devoted entirely to Russian composers, with the E minor symphony of Rachmaninoff as the main musical attraction. Dr. Sokoloff was obviously more at home with this music from his own countrymen than he has been heretofore. Two first Seattle performances were included, the prelude to the opera Khovanstchina (Moussorgsky) and Sailors' Dance from The Red Poppy (Gliere). Glinka and Borodin also were represented.

Two children's concerts have been played this season. As Dr. Sokoloff is indeed clever in his understanding of what will appeal to the youngsters, both as to preliminary remarks and compositions, there is to be an extra group of two concerts, in January and February.

JUNIOR GREGORIAN CHOIR CONCERT

Unquestionably the most unique organization of its kind in the Northwest, is the Junior Gregorian Choir. Organized and directed by Helen Newland Maurier, this group gave its annual fall concert December 13. With the Christmas season so close at hand, the spirit of devotion and praise was predominant, especially in the old sixteenth century carols. The perfection of ensemble displayed by these boys is almost unbelievable, and their training in musicianship is as fine as any similar group which has ever been in this section of the country. Their voices are beautifully blended and they produce tonal colorings which surpass many professional choral groups. J. H.

IN CLEVELAND CONCERT

HARRIET EELLS,
soprano, recently returned from a European concert tour, sang at a Cleveland (O.) benefit concert directed by Mrs. Brudno on December 19. Arthur Loesser and Beryl Rubinstein, pianists, were also heard.

Pittsburgh Enjoying a Major Musical Winter

Orchestra Led by Reiner with Notable Solo Artists—Boston Symphonists in Visit—Recitals by Kreisler, Gigli, Pinza, Bjoerling and Don Cossacks Acclaimed

PITTSBURGH, PA.—Concerts and recitals of major importance continue to attract large and enthusiastic audiences. In large measure this mounting interest is due to the influence of the rejuvenated Pittsburgh Symphony Society and its brilliant leader, Fritz Reiner, through their fine performances of significant programs. Soloists who have appeared thus far with the orchestra are the Wagnerian Singers, Lotte Lehmann, soprano, and Emanuel Feuermann, cellist, all of whom won acclaim.

Playing better than ever before, Fritz Kreisler, with Carl Lamson at the piano, was accorded an ovation at his recent recital.

The Mendelssohn Choir led by Dr. Ernest Lunt gave its annual presentation of Handel's Messiah.

Ezio Pinza added several cubits to his already towering artistic stature in a recital sponsored by the Art Society. The Y. M. and W. H. A. Choral Society led by Dr. Harvey Gaul opened its season with a program of miscellaneous works including several arrangements of Hebrew folksongs by its conductor. Lucy Balter was accompanist. Henry Harris, pianist, was guest soloist.

The rollicking Don Cossack Chorus, directed by Serge Jaroff, was given a rousing reception at a concert under May Beegle's banner.

Two significant concerts were played by the Boston Symphony Orchestra under Dr. Serge Koussevitzky. Both events were held under auspices of the Pittsburgh Orchestra Association.

Jussi Bjoerling, Sweden's twenty-seven-year-old contribution to tenorial ranks, made his first local appearance with exciting success under sponsorship of the Y. M. and W. H. A. Musical Society.

Appearing again after several years absence, Beniamino Gigli, with his vibrant tenor voice, thrilled a large audience.

Dr. John Erskine's musical lectures are proving a success. He already has given three of the projected course of sixteen talks. R. L.

Engagements of Sigurd Nilssen

Sigurd Nilssen, basso, was heard recently at Huntingdon, Pa., for the Juniata Artists' Series and Huntingdon Music Club. He appeared in an all-Lieder program at State Teachers College, Montclair, N. J., and in a memorial program at the Norwegian Seaman's Church, Brooklyn, N. Y., for the late Queen Maud of Norway, singing Norwegian and English favorite numbers of the late sovereign.

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Paris Calendar Lavish

(*Continued from page 7*)

in Sinfonia from Cantata 146, by Bach, and in the premiere of Dupré's concerto for organ and orchestra—a majestic work of splendid proportions and (particularly in the *largo*) considerable emotional depth.

Colonne Honored

Celebrating the hundredth anniversary of Edouard Colonne (1838-1910), the Colonne Orchestra, which he founded many years ago, was heard under Paray's baton in a program comprising some works whose principal propagator Colonne had been—L'Arlésienne (Bizet), Camp de Wallenstein (D'Indy), Rédemption (Franck), Prelude à l'Apresmidi d'un Faune (Debussy), Pavane (Fauré) and Damnation de Faust, Hungarian March (Berlioz), to mention only a few. We must not overlook Charpentier, who came to conduct a selection from his Impressions d'Italie.

Good Business (?)

Brailowsky is so successful that he cannot afford (so it would seem) to give the press tickets to all of his recitals. Having written glowingly about a concert he gave a few weeks ago, I hoped to have the pleasure of repeating the outburst on the occasion of B.'s subsequent Chopin recital. But his manager gave me an emphatic "No tickets to the papers."

'Twas not ever thus, I reflected, as I left the manager's office. Years ago, when Brailowsky was getting his feet on the first rungs of the ladder, I not only "got in" to every concert, but, on occasion, the artist would write me to say how glad he was that I had been present.

It is a pleasure to report the success of Artur Rubinstein's program (Salle Pleyel) of Bartok, Fauré, Chabrier, Bach, Beethoven, Chopin and Liszt. Mr. Rubinstein read his classics with signal musicianship, and one was also delighted with the unhackneyed items on his menu.

Mlle. Blancard, pianist, and Maurice Eisenberg, cellist, presented Brahms (E minor), Fauré (G minor) and Beethoven (A major) sonatas at the Ecole Normale. Their work was characterized by a fine spirit of reverence for these great heritages, and their fidelity to the conceptions of the composers in hand made the evening extremely enjoyable.

The score which Cécile Simon, the composer, has written for the film Gibraltar, is a direct contribution to the success of the entertainment. Outstandingly effective is an English Waltz, which, apart from being attractive of itself, greatly heightens the dramatic import of the scene it accompanies.

Other Items

Ram Gopal, Hindu temple dancer, was liked at the Gaité-Lyrique. Brilliant costumes and an unusually graceful artist.

A riot of enthusiasm at Salle Pleyel: Vicente Escudero, with a troupe of assisting artists—particularly Carmita Garcia—enchanted, fascinated, and delighted in the most Spanishy of Spanish evenings.

Les Santons, ballet in one act, scenario by René Dumesnil, score by Henri Tomasi, has been successfully premiered at the Opéra. A charming spectacle. Tomasi conducted. Mlles. Lorcia, Dynalix, MM. Dupré, Ponti, Peretti and Goubé were on view.

The local debut (Salle Chopin) of the Blech String Quartet was achieved *via* Beethoven, Schubert, Maconchy and Verdi. This was certainly an off night for the Blechs and I am willing to believe that they can do much better.

Marie Beronita (Salle Gaveau) showered her hearers with vocal brilliants in the Queen of the Night aria (Mozart) and sang two arias from Ravel's L'Enfant et les Sortilèges, with sensitive feeling for words and music.

The last concert of La Revue Musicale was devoted to Hungarians: Kodaly, Bartok, Harsanyi and Lajtha.

A session of the Société Française de Musicologie, entitled Samuel Pepys, Musician, and of which Marie de Backer was the exponent, was interesting and instructive.

La Serenade sponsored—with varying effectiveness—the first performances of Milhaud (Suite d'après Corrette), Nabokoff (Contrastes et Developpements), magaloff (toccata), Auric (trio) Tcherepnine, Martinu, Mompou, Rieti, Honegger, Halffter, Tansman, Mihalovici, Harsanyi (Parc d'Attraction Expo. 37) and Poulenc (Mélodies).

CONDUCTS IN ARGENTINA

GEORGE HOYEN,
American conductor, is directing the Ford concerts over the Municipal Radio LSI in Buenos Aires, Argentina, and at the Colon there.

London Music Events

(*Continued from page 7*)

rugged work sound too ladylike. For my taste, Samuel Dushkin sentimentalized a bit too much in Mendelssohn's violin concerto, but the public liked the performance greatly.

Bach Concerts

Due to last year's success of Georg von Harten's Bach Concerts, more spacious accommodations have been provided by Lady Londonderry, who is lending Londonderry House for the series. The concerts have gained added interest by the collaboration of Boyd Neel and his fine string orchestra. A recent program featured the concerto in A minor (von Harten, pianist, Antonio Brosa, violinist, John Francis, flutist), concerto in E major (Antonio Brosa, violin soloist), cantata No. 170, Vergnügte Ruh, beliebte Seelenlust (Mary Jarred, contralto), the sonata in E major for violin and piano (von Harten and Brosa) and concerto for two flutes and piano (von Harten and John Francis and Harold Clarke, flutists). The entire program was eminently successful, and Mr. von Harten was especially fêted for his musicianly interpretations.

Daniel Mayer's children's concerts continue. Boyd Neel and his string orchestra recently played works by Benjamin and Mozart, which Mr. Neel charmingly explained to the youthful audience.

Boris Ord conducted the Cambridge Society in works by Arcadelt, Byrd, Wilbye, and Weekes. In Handel's The King Shall Rejoice, an organ was added to give body to the string orchestra and choir.

Recital Notes

For his fourth recital devoted to great keyboard composers, Leff Pouishnoff chose lesser known works by Liszt: three concert studies, etude in F minor, Hungarian rhapsody (No. 12), Campanella, two concert etudes, and the sonata. Many of the readings were given with remarkable conviction.

In her recital at Wigmore Hall, Elena Gerhardt once again made us marvel at her artistry and proved that she still possesses a large share of the old perfection. Gerald Moore was the accompanist.

Webster Aitken presented Schubert's charming, though neglected piano sonatas at Wigmore Hall. At the first series he played those in E flat, E minor, and A major. The most notable item of his second evening was the G major sonata, with its compelling themes.

At Queen's Hall, Artur Rubinstein displayed his piano art in works by Ravel, Chopin and Beethoven. Ravel was particularly noteworthy for rhythmic and melodic features.

Brailowsky won his usual triumph at his recital, with an outstanding technical and musical performance.

Ellen Coleman Music Broadcast

Paris.—Following the Pope's address, which was broadcast from the Eiffel Tower, records of Ellen Coleman's cello sonata (Jacques Serres, cellist) were played. Miss Coleman's work was also broadcast from Radio Paris, Poste Nationale, and PTT, during September.

I. S.

Achron Recital Lists Novelties

At his January 7 recital in Town Hall, New York, Isidor Achron, pianist, is to play several Scriabin and Debussy items not previously offered here, as well as Mozart, Chopin, Schumann, Brahms and Liszt works.

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Lehmann, Heifetz, Boston Orchestra Among Attractions in Rochester

Stephan Hero Soloist with Civic Forces — Iturbi Conducts Two Novelties — Chamber Concerts a Feature

ROCHESTER, N. Y.—Rochester has had a stellar series of concerts during the last six weeks making a truly exciting musical season. Lotte Lehmann was soloist with the Philharmonic Orchestra on November 17, Iturbi conducting, in a program of Beethoven and Wagner. Miss Lehmann's full, rich tone and warmth of feeling made her entire group of songs one of penetrating enjoyment. Wagner's Träume was exquisite both through Miss Lehmann's artistic interpretation and the sympathetic accord of the orchestra.

On November 25, Jascha Heifetz gave a concert at the Eastman Theatre that was complete in its degree of finesse, warmth, and perfection. He played the Brahms sonata in D minor with exquisite phrasing and what seemed like an effortless production of singing tone. In the Paganini concerto, his clear sinuous tone and etched line were commanding. An American group of six short pieces was an innovation this year. A Bach prelude, a Tschaikowsky valse, and a scherzo completed the program. Mr. Heifetz graciously played several encores for the eagerly applauding audience.

BOSTON PLAYERS IN VISIT

The Boston Symphony Orchestra played to a packed house on December 5. Their program at this concert was not so interesting as last year's but their performance was equally stimulating. The complete unity of this orchestra under Dr. Koussevitsky's poignant leadership was a revelation to hear and see. Jesus Maria Sanroma was soloist in the Ravel concerto for piano and orchestra. He gave an intelligent and spirited interpretation and was acclaimed with vigorous applause. Sibelius' fifth symphony opened the program. The orchestra closed the concert with Beethoven's fifth symphony, giving it one of the most distinctive and meaningful interpretations this reviewer has heard.

CHAMBER MUSIC LIST

On November 29, Joseph Mariano of the Philharmonic Orchestra was guest flutist with the Kilbourn Quartet. He gave a polished and refreshing performance of Mozart's quartet in F major for flute and strings. The Quartet, composed of Messrs. Tinlot, White, Kefer, and Belov, played the interesting Miaskowsky quartet in C minor, giving it a mediocre performance, and the Beethoven quartet in E flat.

ORCHESTRA IN NOVELTIES

Iturbi conducted the Philharmonic Orchestra concert on December 1 in works by Mendelssohn, Franck, Dvorak, Weber, and novelties, Espanharlem by William Reddick and A Children's Suite, Box of Toys, by Vivien Harvey. He introduced the twenty-one-year-old Cincinnati girl to the audience. Her Children's Suite is her first composition for orchestra. It is a clever delineation with skillful use of instruments. Reddick's Espanharlem, real swing, captured the audience. Guy Fraser Harrison conducted the Philharmonic Orchestra in an afternoon program on December 15 in which a feature was Joseph Holbrooke's Three Blind Mice.

Stephan Hero was violin soloist with the Civic Orchestra November 27, Mr. Harrison conducting. He gave an interesting performance of Vieuxtemp's concerto (No. 4). Virginia Rea was soprano soloist with the Civic Orchestra December 4. She sang selections by Gounod, Victor Herbert, and Alvarez. Her voice is a delicate soprano.

OTHER EVENTS

On December 4, André Marchal, French organist, gave a beautiful, scholarly recital in Strong Auditorium. Most impressive was his fascinating, lengthy improvisation on a theme presented at the concert to him.

Leopold Mannes, Emanuel Balaban, Major John Warner and the Hochstein String Orchestra, under Samuel Belov, gave a benefit concert for the Hochstein Memorial School on December 7. Bach's concerto for three pianos and strings in C major was the *pièce de résistance*, in which Mr. Balaban's playing was especially noteworthy. The Hochstein orchestra lent excellent support.

Yella Pessl and Georges Barrere presented a concert December 13 which for sheer beauty and scholarly musicianship has been unrivalled in the Kilbourn Chamber Concerts this year. They played sonatas for flute and harpsichord by Handel, Bach and Telemann. In all three Mr. Barrere's lucid tone and Miss Pessl's fine harpsichord playing created a program of infinite pleasure. Miss Pessl also played a group by Bach, Couperin, Handel, and three brilliant Scarlatti sonatas. A crowded house expressed its avid delight with limitless applause.

L. L.

Nino Ruisi Sings with Three Opera Companies

Appearing with three operatic companies, Nino Ruisi, American bass-baritone, of opera, concert and radio, is having an active season. Mr. Ruisi is in his third year with the Chicago City Opera and also appears with the Philadelphia Grand Opera Company and the Detroit Civic Opera Company.

(Photo by A. Dee)
NINO RUISI

Mr. Ruisi's early studies and professional work were interrupted by the World War. He enlisted in the 347th Field Artillery and saw service overseas. Returning to artistic life, he studied with the late David Bispham as a protégé of Julia Marlowe.

His operatic debut was made in Havana, Cuba, with the National Opera Company. For five years he sang leading roles with the NBC Grand Opera Company and for some time was leading basso in the season at the Teatro Municipal, Caracas, Venezuela. He has appeared with operatic organizations throughout the United States, in Canada and in South America. His repertoire includes Italian, Russian and French roles.

In 1935 he created the title role of Rossini's Moses in its American premiere and with the Russian Grand Opera Company sang for the first time here the part of Reb Ezrael in Rocca's The Dybbuk. Mr. Ruisi is director of music at the Bay Ridge Community Church and has appeared in many oratorios.

Grace Moore Sails for the United States

Grace Moore, Metropolitan Opera soprano, sailed for America on December 27 from Paris, where she has been appearing in Louise at the Opéra Comique and making a film of the Charpentier opera under the direction of the composer at the Paramount studios in Joinville. She sings the title role in the Metropolitan Opera restoration of the work this month. In December she flew to Brussels, Warsaw and Bucharest for concerts. In Brussels she was decorated by King Leopold.

Yon Directs Christmas Music at St. Patrick's Cathedral

Music ranging from the Gregorian and traditional to works of Guilmant, de la Tombelle, Gigout and himself were offered at the Christmas Day services in St. Patrick's Cathedral, New York, under the direction of Pietro Yon, organist. The Mass in G, the Mass of the Shepherds and Gesu Bambino were his own compositions.

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PLANS NEW YORK RECITAL

MARGARET SITTIG,

American violinist, gives her only New York recital of the season on January 10 in Steinway Hall. Her program includes the Sinding A major concerto and sonatas of Eccles, Schumann and Delius with Frederick V. Sittig at the piano. Horwitz' Remembrance has its first hearing.

Minneapolis Concerts

(*Continued from page 9*)

ence. Mitropoulos made an interesting contribution to the repertoire of the orchestra with the Gretry-Mottl ballet suite from Cephalus and Procris. Another string quartet, Beethoven's F minor, impersonated a symphony but feebly—the third string quartet in six concerts. Till Eulenspiegel by Strauss was given a rousing reading. As at all concerts, the huge audience recalled the conductor many times.

JOHN CARTER SOLOIST WITH APOLLO CLUB

The Apollo Club with John Carter, tenor as soloist, gave its first concert of the season at the Lyceum Theatre, December 13. William MacPhail continues his admirable direction of the club, and offered on this program some fine examples of choral excellence—MacFarlane's Open Our Eyes was imposing. Dance My Comrades by Bennett was robustly rhythmic—the varied program had many high moments. Carter was best in lyric songs; both in voice and style.

MONTE CARLO BALLET SERIES

The Ballet Russe de Monte Carlo monopolized the seventh program, December 16, and extended its visit with two performances the following day. Under the direction of Anatol Fistuolari and Franz Alers, the Minneapolis Symphony Orchestra furnished the music for the following ballets: Les Sylphides, Le Beau Danube, Coppelia, L'Epreuve d'Amour, and St. Francis, the latter by Hindemith, and minor numbers to approving audiences. E. G. K.

The Bohemians Dine Flagstad

The Bohemians, New York's musical club, honored Kirsten Flagstad with a dinner at the Waldorf-Astoria Hotel on December 18, attended by some 750 members and guests of the organization. The speakers were Ernest Hutcheson, president of The Bohemians, and Edward Johnson, with Mme. Flagstad responding briefly and modestly, and then singing three songs, accompanied by Edwin McArthur. Other music was offered by Elisabeth Rethberg, Ezio Pinza, and Josef and Rosa Lhevinne in two-piano numbers. Albert von Doehnhoff, chairman of the entertainment committee, was responsible for the arrangement of the highly colorful and successful evening. L. L.

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STUDIO NOTES

LEON CARSON

Leon Carson, tenor and New York vocal teacher, was heard in a lecture-recital at the Nutley (N. J.) High School on December 5, in connection with the Music Appreciation division of the Adult Education course. Mr. Carson's subject was the Development of the German Lied from the early part of the Seventeenth Century to the present, with vocal illustrations featuring the folk song and compositions of the composers discussed. Anne De Beaux was the accompanist.

WAGER SWAYNE

Among concert pianists two who have recently appeared in New York are Emile Baume (Town Hall recital on December 11) and Pierre Luboshutz, both of whom coached their programs with Wager Swayne, New York pianist and teacher.

MISCHA GOODMAN

Four violin pupils of Mischa Goodman's studio, Paul Krassner, six, George Krassner, nine, Ruth Dembinsky and Arnold

MISCHA GOODMAN

Weiss, are to play Vivaldi-Nachez and Viotti concerti and numbers by Paganini, Mozart, Bach, Rimsky-Korsakoff and Boris Levenson in Carnegie Hall, New York on January 14.

EDGAR SCHOFIELD

Henry Pfohl, baritone, director of music at Plymouth Church, Brooklyn, N. Y., presented Messiah on December 18. Carl Schiffeler, baritone, was heard in Beethoven's ninth symphony with the Bay Region Symphony Orchestra, Oakland, Calif., and subsequently appeared with that ensemble in Wotan's Farewell from Die Walküre. Helen Kew, soprano, sang for the Florida Society at the Murray Hill Hotel, New York. Raymond Ovington, baritone, appeared for the Barnard Club, New York. Frances Ernest, soprano, gives a recital on January 15 at the opening of the Library Series of concerts at Stamford, Conn., and on January 31 for the Sanzoray Club, New York. All are artist-students of Edgar Schofield.

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LEADS OWN WORKS

MAX HELFMAN
conducted the Freiheit Gezang Farein in the Brooklyn, N. Y., Academy of Music on November 12. Two of his own works and his Choral Pantomime were offered.

Birmingham Orchestra Awards Young Musician's Prize

BIRMINGHAM, ALA.—Carrol Rubira, baritone of Mobile, won the Young Musicians Contest inaugurated this year by the Birmingham Civic Symphony Orchestra as a part of its cultural program through which the association will seek to discover and aid outstanding talented young musicians in Alabama. Twenty young musicians from different parts of the State entered the contest this year, competing in voice, violin and piano. As winner, Ribira will appear as guest soloist with the Birmingham Civic Symphony Orchestra at its January concert. He was awarded a money prize as well. The announcement of the winner was made by Mrs. George Houston Davis, president of the Birmingham Music Club, and co-chairman of the contest. A. G.

Eleanor Berger Sings in Mu Phi Epsilon Musicale

Eleanor Berger, contralto, showed notable interpretative ability and vocal charm in Lieder of Wolf and a miscellaneous section by A. Walter Kramer, Alma Goatley, Wintter Watts and Joseph W. Colkey at the musicale on December 11 in the MacDowell Club, New York, of Tau Alpha chapter of Mu Phi Epsilon. Gertrude Hopkins, harpist, in solos by Pierné, Tournier and a chanson transcribed by Perilhou, proved technically skillful. Gertrude Bihr, pianist, was heard in Bach-Bauer, Mendelssohn, Chopin and Wagner-Liszt numbers. Louise Haydon was the accompanist. M. W.

OBITUARY

Frank L. Sealy

Frank L. Sealy, organist, conductor, composer and one of the founders of the American Guild of Organists, died in the Medical Arts Center, New York, on December 13. Born in Newark, N. J., eighty years ago, he studied music with Dudley Buck, Jan Pychowski and Frank Illsley in this country and also in Europe. He served several Newark churches as organist, among them Trinity Cathedral. Mr. Sealy organized the Newark Madrigal Club and conducted it for many years. In 1885 he was named organist of the New York Symphony Society, a post he held for several years. He was also a director of the New York Oratorio Society and its organist from 1885 to 1921. From 1900 to 1918 he was organist of the Fifth Avenue Presbyterian Church, New York. He was president of the New York Manuscript Society from 1903 to 1909. From 1922 to 1932 he was warden of the A. G. O. and saw its membership grow from 1,800 to 4,300. A composer of almost fifty hymns, he also wrote many secular items, anthems, songs, duos and choruses. His widow and a son survive.

Albert Carré

PARIS.—Albert Carré, for twenty-three years director of the Paris Opéra-Comique, died on December 12 at the age of eighty-six. A playwright and theatrical manager, M. Carré for a time directed the Comédie Française. He was born in Strasbourg and studied at the Paris Conservatoire. In addition to his management of musical productions, many eminent artists had been under his direction. Among the operas which had their premieres under his direction were Louise, Pelléas et Mélisande, Le Jongleur de Notre Dame, Ariane et Barbe Bleu and La Basoche. He also did extensive writing. A commander of the Legion of Honor, he was a member of the Society of Authors and Dramatic Composers, vice-president of the Association of Dramatic Artists and president of the Association of Paris Directors. T. T.

Raymond R. Sooy

MERCHANTVILLE, N. J.—Raymond R. Sooy, fifty-nine years of age, died here on December 20. Superintendent of recording at the RCA Victor Company, he had been a friend of outstanding musicians for the last thirty-five years. Mr. Sooy had charge of recordings by most of the leading orchestras and singers and his work took him to Europe and South America, as well as all parts of the United States. He was also vice-president of the Guaranty Building and Loan Association. His widow and two brothers survive. T. N.

Mrs. Marie Barzin

ATH, BELGIUM.—Mrs. Marie Barzin, mother of Leon Barzin, American conductor, and former *premiere danseuse* of the Brussels Royal Opera House, died here on December 10. Born sixty years ago, she had danced before King Edward VII and appeared in the United States with the Boston Opera Company. She retired thirty years ago. Her husband was the late Leon Barzin, violist of the Metropolitan Opera Orchestra. T. Y.

LeRoy Mark

WASHINGTON, D. C.—Le Roy Mark, president of the American Broadcasting Company, operator of Station WOL, died on December 13 at the age of sixty-one. A native of this city, he was the son of George A. Mark, librarian of Congress from 1867 to 1887. His widow and four children survive. T. N.

Giacinto Sallustio

ROME.—Giacinto Sallustio, born at Molfetta, August 15, 1879, died here on October 25. One of Italy's outstanding musical savants, he was known in the domain of composition for his opera L'Ultima Rosa, many transcriptions, songs, a symphonic poem, Trasfigurazioni, and a legend for cello and small orchestra entitled Il Canto della Sposa Rapita. S. S.

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ADVERTISING INDEX

	Page
ABT, Cybelle	4
Alberti, Solon	5
Alberti-Speth, Fleeda	3
Altglass, Max	27
Althouse, Paul	33
American Academy of Dramatic Arts	4
American Opera Co.	6
Anderson, Oscar W.	32
Andrist, Karl	4
Angelau, Grace	26
Antoine, Josephine	12
Aranyi, Francis	33
Arendt, Elsa Harthan	4
Aubert, Roger	32
Auditorium Building	6
Austin, Grace Leadenham	28
Autori, Franco	4
BAER, Frederic	6
Baklor, Elsa	6
Baldwin, Richard	4
Balokovic, Zlatko	33
Bampton, Rose	12
Barnes, Richard & Wilkes, Charles	4
Barrere-Britt—"Concertino"	21
Barrows, Harriet Eudora	6
Bause, Emilie	32
Bayer-Lee, Johanna	3
Beach, Mrs. H. H. A.	5
Beattie, Douglas	32
Benenson, Vera	30
Berger, Eleanor	32
Berumen, Ernesto	3
Biedenharn, Emylon	23
Bigalli, Dino	4
Bilstin, Youry	4
Bishop, Frank	32
Blaisdell, Frances	5
Blatherwick, Barbara	5
Boerner, Charlotte	32
Boice, Susan	3
Boucherit, Jules	30
Boyce, Alfred	3
Braddock, Amelia	4
Brady, William S.	3
Branzell, Karin	26
Braun, Leo	3
Brico, Antonia	32
Britain, Radie	6
Brocks, Hanna	3
Brosa, Antonio	30
Bryant, Marshall	3
Buckingham Hotel	25
Buckley, Emerson	6
Buebendorf, Francis	6
Burgess, June	3
Burnham-Wragg Piano School	3
Burton, Arthur M.	5
Bustabo, Guila	33
Burton, Eugenia	23-33
CALLIMAHOS, Lambros Demetrios	32
Cape, Vandy	26
Carson, Leon	33
Carter, John	32
Case, Harriet	4
Caselotti, Guido	5
Cavadore, Giuseppe	5
Center, Alexander	31
Charbonnel, Avis Bliven	4
Chase, Helen	27
Chester, J. & W.	4
Chicago Musical College	33
Chiesa, Vivian Della	31
Chigi, Alfred	5
Chittenden, Kate S.	4
Cincinnati String Quartet	5
Cleveland Institute of Music, The	4
Cleva, Hall and Steele, Eleanor	26
Cocl, Claire	26
Coleman, Ellen	30
Collins, Edward	4
Conley, Eugene	5
Cook, Naomi Cullen	24
Corigliano, John	26
Cottlow, Augusta	6
Craven, Carl	4
Crawford, Dorothy	31
Crawford, Elizabeth	5
Crooks, Richard	32
Curtis Institute of Music	33
Czerwonky, Richard	5
D'AMICIS, Enrico	31
D'Arnalle, Vernon	6
D'Arville, Colette	23
Darwin, Glenn	23
Dellera, Riccardo	4
Delta Omicron	6
De Sellem, Elaine	5
Devries, Mr. and Mrs. Herman	4
Dickenson, Jean	26
Dickerson, Dorothy	31
Dickinson, Clarence	4
Dickson, Donald	32
Diefenthaeler & Dittl	31
Dilling, Mildred	4
Dodge, Rebekah C.	22
Dornay-Culp Studios	31
Dounis, D. C.	33
Dragonette, Jessica	23-33
Draper, Freda	4
Dudley, Edward	5
EASTMAN School of Music	33
Edkins, Alden	26
Eells, Harriet	32
Eisenberg, Maurice	30
Eisner, Bruno and Olga	6
Elliot, Byrd	33
Ellison-White Bureau	6
Elmore, Robert	4
Erb, John Warren	6
Evans, Wilbur	26
FIELD, Joan	31
Files, Ada Belle	6
Findlay, Francis	32
Firkusny, Rudolf	26
Fischer, Inc., Carl	29
Fischer & Bro., J.	28
Fjelde, Astrid	6
Flagstad, Kirsten	33
Forest, Frank	32
Foster, Harriet	4
Fowlston, Edgar	6
Fox, Felix	26
Frantz, Dalies	12
French, Isabel	4
Fuchs, Viktor	26
GAGLIANO, B.	4
Gaillard, Mrs. Theodore A.	3
Galamian, Jean	6
Galaxy Music Corp.	28
Ganz, Rudolph	24
Garrigue, Esperanza	3
Gauld, Carlton	31
George, Florence	33
Gershkovitch, Jacques	5
Giannini, Dusolina	32
Gigli, Beniamino	24
Glickman College of Music	5
Golde, Walter	3
Goodman, Mischa	6
Goodwin, Esther	5
Got, Claude	30
Grainger, Percy	32
Grasse, Edwin	3
Gregor, Henry	6
Grobany, Benjamin	14
Grobe, Edouard	23
Grofe, Ferde	32
Groschke, Katherine	3
Gundry, Roland	26
Gurney, John	32
HARRIS, Daniel	4
Harris, Edward	3
Hart House String Quartet	33
Hartwell, Harry	16
Hassell, Stanley	6
Hasselmans, Louis	4
Hawks, Catherine	4
Heath-Wolff Concert Mgt.	5
Helfman, Max	5
Hellen, Nora	5
Herrick, John	26
Hidersine (Resin)	27
Hier, Ethel Glenn	6
Hoffmann, Ernst	32
Hofheimer, Grace	6
Hopkins, Gertrude	4
Hoyen, George	5
Huapala	31
Huss, Mr. & Mrs. Henry Holden	6
INSTITUTE of Musical Art	23
Irwin, Richardson	4
JEPSON, Helen	12
Johnson, Theodate	33
Jolas, Jacques	5
Jolliffe, Norman	3
Jompulsky, Harry	4
Jones, Parry	30
Jonsson, Esther	31
Juilliard School of Music	33
KARLE, Theo	32
Kass, Florence	6
Kaye, Milton	6
Keller, Minnie Just	3
Kilenyi, Edward	30
King, Bruce Spencer	6
Kipnis, Alexander	33
Kirk, Desault	4
Kiszely, Itza	4
Kitain, Robert	27
Kramer, Selma	6
Kremer, Aloys	4
LA FORGE-BERUMEN STUDIOS	33
LaMar, Grace	4
La Meri	32
Lamont, Eunice Steen	5
Lanier, Helen	4
Lawrence College Conservatory	4
Lawrence, Marjorie	33
Leginska, Ethel	30
Lehmann, Lotte	32
Leopold, Ralph	26
Levy, Heniot	4
Ley, Salvador	6
Lhevinne, Josef	32
Liebling, George	5
Luening, Ethel and Otto	4
Lurgan, Lord	31
MAC BURNEY Studios	5
Mac Conachie, Margaret Ellen	5
Mac Cue, Beatrice	4
MacDonald, Amanda	4
Magee, Edythe J.	6
Mahler, Fritz	32
Makanowitzky, Paul	30
Manke, Dr. Alex	5
Manners, Lucille	32
Marcus, Adele	6
Margolis, Samuel	4
Margolyne, Helen	5
Martens, Violet	4
Martinelli, Giovanni	32
Martini, Nino	12
Mathieu, Andre	30
Maximovitch, Maria	33
Maxwell-Lyte, Eve	26
McArthur, Edwin	4
McChesney, Ernest	33
McClanahan, Richard	6
McClung, Marjorie	6
McMillan, Malcolm	5
Melchior, Lauritz	33
Melton, James	33
Meltzer Edward	6
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	12
Meusel, Lucille	4
Miles, Hazel Weiler	12
Milholin, Marion London	6
Miller, Charles	32
Mittell, Philip	3
Molyneaux, Anna C.	31
Monroe, Lucy	33
Monteux, Nancie	26
Moore, Grace	32
Moore, Vera	30
Moorland, Carol	12
Mordkin Ballet, The	33
Morris, Etta Hamilton	4
Mott, Alice Garrigue	3
Mozart Boys Choir	32
Mundy, Anne	32
Mu Phi Epsilon	5
Musikonsky, Paul	31
NADEAU, Raoul	32
National Guild of Piano Teachers	27
National Symphony Orchestra	33
Neel String Orchestra	30
Newton, Ivor	30
Nilssen, Sigurd	31
Norden N. Lindsay	22
Norfleet Trio	4
Norris, Jean	30
Novaes, Guiomar	31
OBERLIN CONSERVATORY	5
Ohlin, Hilda	4
Onofrei, Dimitri	6
Orton, Dorothy	26
Ott, Bertha	5
PADGITT, Bissell	4
Paggi, Ada	24
Pandolfi, Frank	27
Paret, Betty	4
Pascarella Trio	6
Pasquier Trio	5
Peabody Conservatory	31
Pemberton, Virginia	33
Percy, Richard	3
Perfield, Effa Ellis	4
Persinger, Louis	26
Petri, Edoardo	3
Philadelphia Conservatory of Music	5
Phillips, Madalyn Akers	5
Picco, Millo	3
Pickering, George H.	3
Pingle, B. Mary	32
Ponselle, Carmela	27
Ponselle, Rosa	23
Poole, Valter	5
Primrose, William	27
Prouty, J. Cecil	4
QUILLIAN, James	5
RAISA, Rosa	33
Ramsay, Mary	30
Raymond, George Perkins	23
Read, Gardner	5
Reimers, Paul	3
Repper, Charles	26
Rosenek, Leo	31
Rice, Mme. Melanie Guttman	4
Riesberg, F. W.	3
Rinquest, Baxter	5
Rio, Mme. Anita	3
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	30
Rooney, Ruth	5
Roosevelt, Emily	33
Rosati, Enrico	23
Ross, Jane	6
Ross, Stuart	3
Rossi-Diehl, Courty	6
Roxas, Emilio	6
Ruisi, Nino	31
SAIDENBERG SYMPHONIETTA	5
Sample, John Dwight	24
Sandor, Arpad	4
Sapio Studios	6
Saroya, Bianca	6
Sayao, Bidu	33
Schirmer, Inc., G.	28
Schmidt, Mae Doelling	5
Schofield, Edgar	3
Schramm, Anna	6
Schroeder, Henry A.	5
Schumann, Elisabeth	33
Schuster, Joseph	4
Schwerke, Irving	30
Serkin, Rudolf	33
Shelton, Gari	17-33
Shelton, Maud Key	4
Siebach, Fritzi	6
Sigma Alpha Iota	32
Simpson, Elizabeth	29
Skilton, Charles Sanford	4
Sodero, Cesare	32
Solomon, Izler	32
Sorey, Vincent	4
Spada, William	6
Speaks, Margaret	32
Spear, Thelma	6
Steele, Eleanor and Clovis, Hall	26
Stein, Wilhelm	30
Steinway Building	25
Steuber, Lillian	5
Stillman-Kelley, Edgar	3
St. Leger, Frank	26
Stoes, Paul H.	32
Studios for Rent	33
Stueckgold, Grete	32
Stueckgold, Jacques	3
Sturani, Cesare	5
Swain, Edwin Orlando	3
Swarthout, Gladys	23
Swayne, Wager	23
Sylenka	30
TARNOWSKY, Sergei	5
Taylor, Bernard U.	3
Tennyson, Jean	15
Thomas, Ralph	22
Thompson, Henry	4
Tibbett, Lawrence	12
Torrens, Mrs. L. A.	3
Trevisan, Vittorio	6
Tully, Alice	33
Tureck, Rosalyn	26
Tuthill School for Oratorio	6
Tweedy, Maude Douglas	3
UNIVERSITY of Southern California	22
VALOIS, Marie	30
Van Den Burg, Willem	5
Vanderbilt Studios	33
Van de Veer, Gina	32
Verson, Cara	4
Vienna Choir Boys	33
Vila, Inc., Josephine	33
Virgil School of Music	6
Virovai, Robert	13
Vita, Arturo	26
Volta, Claudia	6
Von Zweygberg, Lennart	6
Votipka, Thelma	6
Vrionides, Christos	6
Vronsky & Babin	33
WAGNER, Josef	4
Wagner, Oscar	33
Waite, Lawrence	32
Wardrop, Lare	6
Webster, William & Remington, Dorothy	6
Weissmann, Dr. Frieder	32
Wells, Howard	6
Wessell, Florence	33
Westervelt, Louise St. John	4
Westminster Choir College	33
Wolfes, Felix	5
Wolff, Ernst Victor	6
ZADOR, Emma	6
Zaslawsky, Georges	31
Zeiser, Harry	5
Zuch, Annett V.	5
Zug, Elizabeth	27

ROSALYN TURECK,
young pianist, received an illustrated scroll as the first Town Hall Young Artist Award for her presentation last season of Bach's complete clavier works in six recitals. Left to right, George V. Denny, Jr., Town Hall president; Mrs. Hermes Fontaine, Mrs. F. C. Muschenheim, Miss Tureck, Mrs. Theodore Steinway. Mrs. Arthur M. Reis and Kenneth Klein, director of Town Hall concert department.

(RIGHT)
JOHN BARBIROLLI ASSISTS SANTA (Edmond Roelofsma) at the leader's annual Christmas party for children of members of the New York Philharmonic Orchestra. Present were Joan Taylor, Dolores Ormandy, Bertine and Michael Rabinowitz, Frances M. Rosensweig, Lois Ellen Glantz, Ruth and Helen Goodman, Mary Ann, Kathryn and Margaret Stirn, Marthe Neveux, Charlotte G. Emonts, Nanette and Alfred (Jr.) Lora, Ruby N. Gewirtz, Emily Strassner, Blanche Vanni, Edwin Zimmerman, Gloria Strassner, Donald Derk Roelofsma, Tommy Bardos, Bobby Schenk, Theodore Brenner, Arthur Conrad, Leon Vieland, Edgar Schuller, Jack Kreiselman, Saul Sherman, Lucy and Juliana Greene.

(BELOW) EDWARD KILENYI,
American-Hungarian pianist, in Paris, where he has been awarded the Candide Grand Prize du Disque for his enregistration of Liszt's Danse Macabre for piano and orchestra, Meyrowitz conducting, the first time the award has been made to an American-born artist. His recent tour included appearances in North Africa, Lisbon, Paris, Amsterdam and The Hague. In his British Isles visit (Holt's Celebrity Tour), he appears in London and for the fourth consecutive season with the London Philharmonic Orchestra.

ERNEST SCHELLING,
American composer - conductor, with his friend, Emile Blanchet, left, Swiss composer, whose works appear on Mr. Schelling's piano program on January 3 in Town Hall, New York.

GLADYS SWARTHOUT
gave a five-foot Christmas stocking she had filled to Major Elina Bengston, left, of the Salvation Army. Elsie Wilson, right, looks on.

(BELOW)
DR. and MRS. FRIEDER WEISSMANN sailed on the SS. Volendam on December 17, for Amsterdam. He conducts opera for his seventh consecutive season on the AVRO radio chain. Dr. Weissmann returns to the United States in May.

(LEFT)
WARD FRENCH
in South Africa, where he is arranging for a series of Community Concerts.

(BELOW) ROSE BAMPTON and ALBERT STOESSEL
rehearsing the soprano's part in Handel's Messiah, presented by the New York Oratorio Society on December 22 under Mr. Stoessel's direction. This was Miss Bampton's first appearance as an oratorio soprano, having previously sung as a contralto.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music

Photo by Wide World Studio

BIDU SAYAO

Soprano

In Her Third Season with the Metropolitan Opera Association Has an American Concert Tour of Thirty-Eight Engagements